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WEEKLY



BULLETIN

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Volume XXII

DETROIT, MICHIGAN, AUGUST 3, 1948

No. 31

AN ARCHITECT VISITS BELOW THE EQUATOR

By Dirk Van Reyendam, A.I.A.

On May 3rd of this year was the beginning of an exciting adventure for most of the passengers embarking on the S.S. Nieuw Amsterdam for a journey below the equator to Brazil under the spell of the Southern Cross to attend the Rotary International Convention.

It is said in the words of the old poets who voiced their love and admiration for Naples—"See Naples and Die"; but "See Rio and Live," expresses the delight of every person who visits Rio, that matchless beauty-spot of the world.

We sailed from Pier No. 5 at Hoboken, New Jersey, in a steady down-pour under heavy skies. There were the usual shouts of good wishes from those on the pier. Rolls of confetti were thrown from the decks by enthusiasts so that the whole side of the ship became draped with gay paper ribbons. The day was spent getting settled and finding our way around the ship.

Our first stop after sailing 1,440 miles southeast of New York was St. Thomas of the Virgin Islands. These islands are 40 miles east of Puerto Rico, made up of three large islands, St. Croix, St. Thomas and St. John, with 40 islets and cays. They were discovered by Columbus in 1493; first known settlers were Carib and Aramack Indians.

Impressions of St. Thomas — passing Cowell's battery — entering beautiful land-locked harbor — diving boys — to town on one of the two ship's motor-driven boats.

The American Virgin Islands were purchased from Denmark in 1917. The capital, St. Thomas, was formerly known as Charlotte Amalie and today is again known by that name.

High up in Charlotte Amalie stands a massive stone tower known as Bluebeard's Castle providing a beautiful view of the harbor. Tradition has it that the pirate whose career gave rise to the story of "Bluebeard" once lived here. Now it belongs to Uncle Sam, who has attached a very modern hotel to the two sides of it.



Architect Dirk Van Reyendam tells here, in an interesting way, of his recent visit to Latin American countries. He was a delegate to the Convention of Rotary International.

Charlotte Amalie is a climbing town — the epitome of Rome or San Francisco.

As we leave Charlotte Amalie into the darkness of the night, our course is set towards Trinidad. The rugged mountains of Trinidad rise above the sheltered town, Port of Spain. The island is really a slice of South America; all others are the tops of tremendous submerged mountains.

Port of Spain has some of the largest stores in the West Indies of American, English and foreign goods. Walking along the streets one sees a cosmopolitan race—European, Chinese, East Indian, Creole and full-blooded Negroes.

The island has an abundance of fruits and other products such as mangos, cashew nuts, mahogany, nutmeg, rubber trees and huge growths of bamboo with "shoots" half a foot in diameter and growing to unbelievable heights. The great Samaan tree was an unforgettable sight, its boughs covering an acre and a half. There were various types of parasitic growth on most of the limbs, including orchids.

Reflections of Trinidad — picturesque harbor—Frederick street shops—Dr. Siegert's "Green Swizzles and his Angostura Bitters"—by motor car through tropical countryside reminding one of Ceylon—bamboo clumps forming Gothic Arch—Botanic Gardens—on to "Coolie Town," the Far East of the West—Hindus and Bengali from India—Englishmen in white ducks and pith helmets—traders from many races and sailors from ships—the Mohammedan Mosque—Government House—Queen's Park Hotel—return to our floating home and sailing out through the Dragons Mouth.

En route from Trinidad to Salvador, Bahia, the passengers on the Nieuw Amsterdam were taken to task by Father Neptune as we crossed "the Line" known to Landlubbers as the Equator.

The third stop on our journey south brings us in contact with South America. It may be well at this point to inject a short historical synthesis of Brazil before proceeding with our journey.

Brazil was discovered on April 22, 1500, by the Portuguese navigator, Pedro Alvares Cabral, who in January, 1501, disembarked on the western shore of the Bay of Guanabara where the City, Rio de Janeiro, now lies. The discoverers, thinking that they were on a river, called the place, Rio de Janeiro (January River).

In 1565 Estario de Saa was sent from Portugal with a military expedition, expelled the French expedition estab-

lished on an island in the Bay where the Naval Academy is today near the Santos Dumont Airport. He founded near the Sugar Loaf the city today called Sao Sebastiao de Rio de Janiero.

In 1808 Rio was made the capital of the Kingdom of Brazil united to that of Portugal and governed by the King D. Joao VI.

In 1822 Dom Pedro I took the name of Emperor of Brazil proclaiming the independency of Brazil.

In 1840 Dom Pedro II was proclaimed the second and last Emperor.

In 1889 the Republic was proclaimed and Rio de Janiero continued to be the capital of the United States of Brazil.

The Portuguese brought their architecture to Brazil but the solid colonial house, little-by-little, became modified by climatic influences, acquiring patios and porches. The Jesuits in the 17th and 18th centuries built beautiful and imposing churches (Recife, Bahia, Rio de Janeiro and Minas Gerais), in which the Portuguese neo-romantic began to take the form of Brazilian baroque.

With the arrival of the French Mission (1816), city buildings were constructed in the French style, the Italian influence not being detectable until la-

ter. After the first World War, reinforced concrete made its appearance in Brazil and construction of larger buildings of the North America type began. Brazilian builders have a world-wide reputation in the use of this material. A visit from Le Corbusier gave great impulse to modern architecture which began to take on the form now peculiar to Brazil, solving her climatic problems as no other type of architecture has done.

The professions of engineering and architecture are supervised in Brazil by the Federal counsel of Engineering and Architecture.

Our first stop on the South American continent was Salvador or Citade do Salvador (meaning City of our Saviour) which was founded in 1549 and until 1763 was the capital of Brazil. Salvador is the oldest city in Brazil. It will celebrate its 400th anniversary in 1949.

A glance shoreward reveals two distinct sections of Bahia or Salvador. Here also are twin public lifts for pedestrian traffic and between the two levels multi-colored houses scramble up the cliffs or bury their roofs in the shade of profuse tropical foliage. Church steeples prick the Bahia sky.

Impressions—A chugging tender ride behind the breakwater and toward the picturesque fishing fleet—sails criss-crossing like jack straws—tall masts of crude construction and spidery ropes dangling from top mast blocks—forests of wood planted in many-hued boats but growing never more.

Reflections of Bahia — old stone steps reminiscent of Venice, leading up from the waterfront to the street level.

We were the first tourists to visit Bahia since the war and the whole town was out to meet us.

Modern buildings, beautiful private homes, hotels and shops sun themselves on the upper level and here you will delight in wide sunlit avenues bordered by graceful palms or slender bamboos, flowered parks with cool fountains and well trimmed walks.

Native markets and their conglomerate odors—raw meat rotting in the sun or fly-bedecked food-stuffs changing one's gastronomic desires of the moment; sea food and sawdust, fruit and flowers, bartering for the supremacy of one's olfactory limitations.

Mud-brick houses and a taste of native life in jungle settings of emerald green — banana trees with "unsidedown" clusters — strangely shaped bundles atop native heads but exceedingly well balanced — colorful costumes with patches indistinguishable from the original.

The most outstanding of its 217 churches is the Church of Sao Francisco where the entire interior of the church—walls, columns, ceiling — is covered with exquisite carved wood, completely overlaid with gold leaf. The effect, particularly when the altar is illuminated, is indescribably beautiful. The Graca church is the oldest in Bahia,

having been built in 1512. A legend of this church tells about Catarina, daughter of an Indian chief, who shortly after her marriage had a dream which repeated itself for three nights. She dreamt that she was on a beach and a lady appeared and pleaded with her to build a church. So vivid was this dream that she went to the beach and, among the debris of the shipwreck, discovered an image that had been washed up. Catarina named this image, Graca, meaning mercy, and had this church built in her honor. The image on the main altar is the original one found by Catarina. Catarina died at the age of 81 and was buried in this church.

Evening sun over the tranquil sea. Last of the vendor's souvenirs selling for half the morning price. Tender shuttling shipward like baby chicks to rest.

Up anchor and we are Rio bound. A glorious sunrise greets the early risers as we enter Guanabara Bay and steam toward the pier. Surf-swept (See VAN REYENDAM, Page 6)

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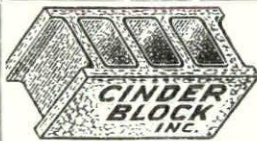
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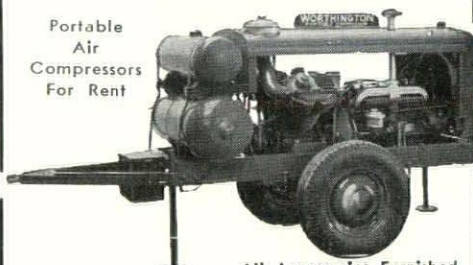


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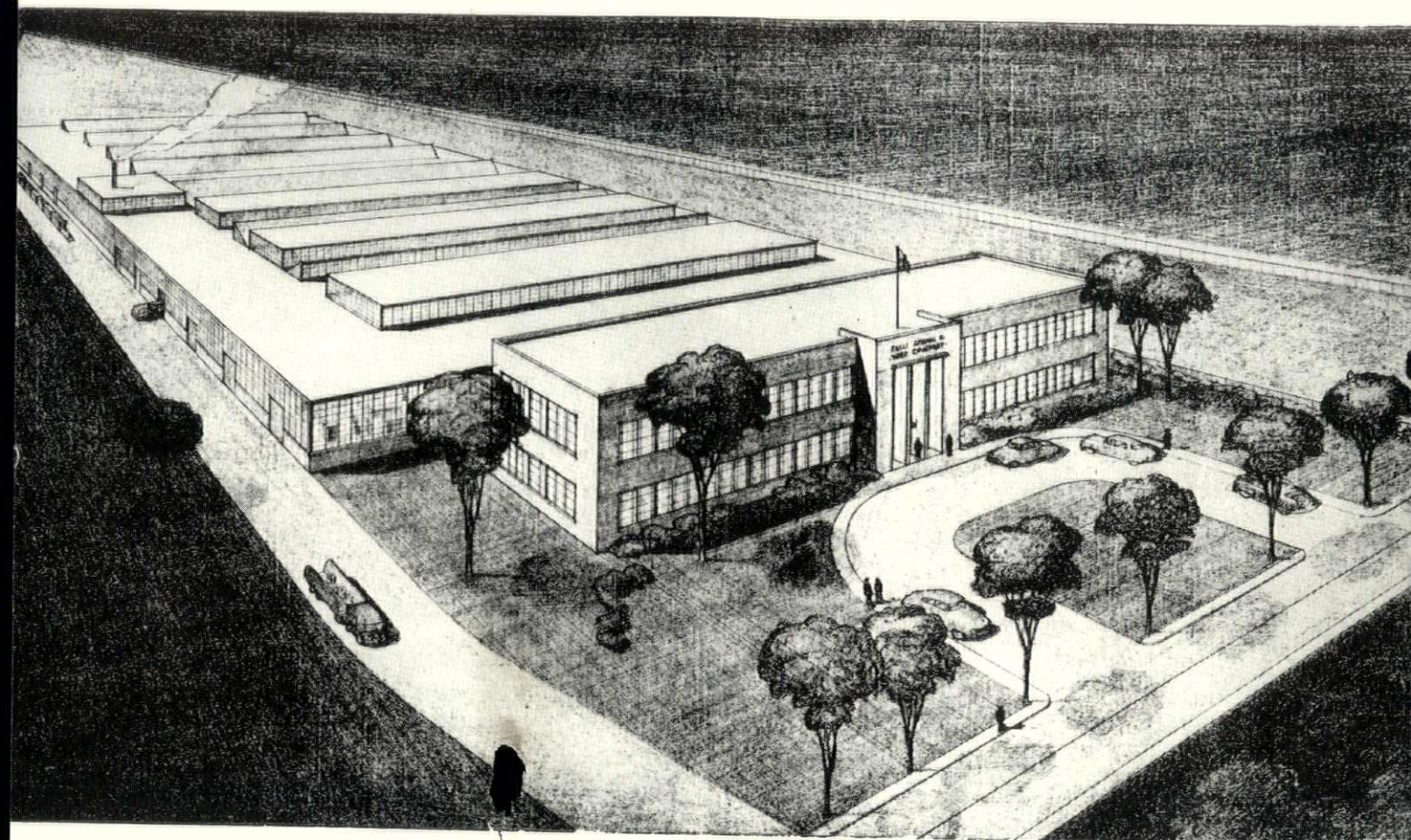
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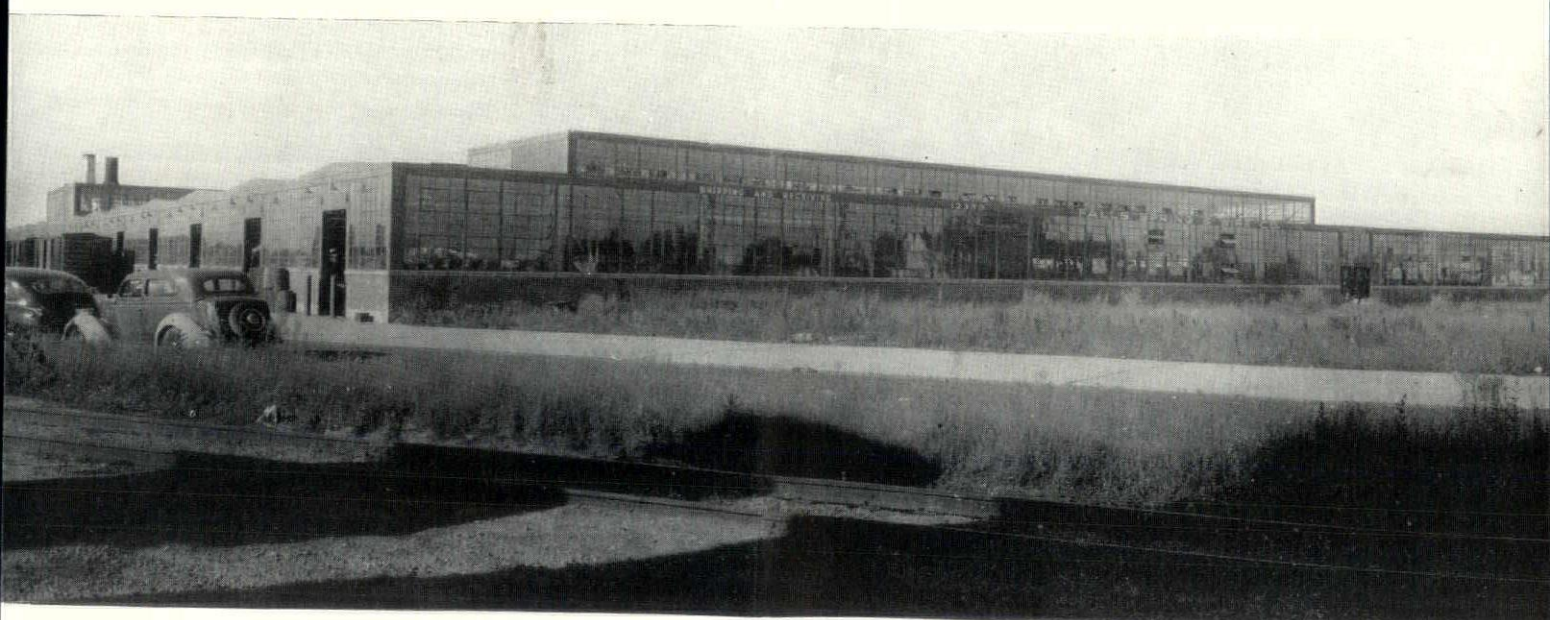
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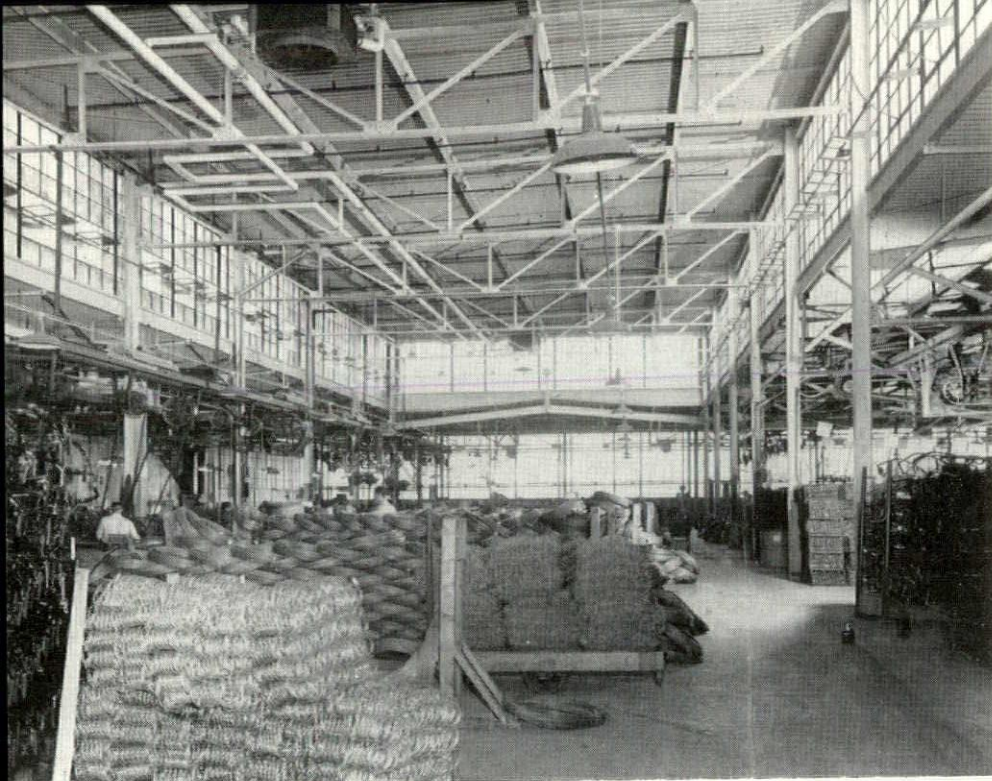


ABOVE: Architect's Prospectus of Ultimate Plant.

BELOW: Industrial Units Already Completed.



CHRISTIAN W. BRANDT, A.I.A., ARCHITECT



Above: General View of Bay Showing Roof Monitor

CHRISTIAN W. BRANDT, A.I.A., ARCHITECT
Royal Oak, Michigan

Below: Sewing Process on Mezzanine Floor



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The recently completed industrial building, located at 12450 East Nine Mile Road, Detroit, Michigan, is the second manufacturing unit of Falls Spring & Wire Company's expansion program.

The long range plant planning visualizes, that when completed, the plant will have a manufacturing area of approximately 200,000 square feet with modern office space of 16,000 square feet.

The first unit was completed in December, 1946, and comprised a floor area of 90,000 square feet. This second unit comprises a floor area of 57,000 square feet with Power House and ample power house facilities to serve all units when project is completed. This unit is on full production schedule and gives the present plant 147,000 square feet of manufacturing area.

The general design and planning such that each additional unit added in no way curtails manufacturing and process operations of the owner during construction.

The design is of structural steel columns and trusses with roof monitor and saw tooth treatment. All exterior walls

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roof deck, etc. affords maximum
ility for manufacturing and pro-
hanges.
ewalls and special partitions have
ncluded for safety in manufactur-
ing dipping process and con-
handling of owner's product. A
nine floor of 8,000 square feet
s the Sewing Process and com-
with additional Mezzanine toilet
ies for all plant personnel, the
has aided in making available
manufacturing purposes every pos-
square foot of floor space, keeping
minimum, non-productive areas.
third unit will be for manufact-
purposes and similar to the other
Unit No. 4 is the main Office
ng of two-story design compris-
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test designs in air conditioning,
ng and interior treatment of mod-
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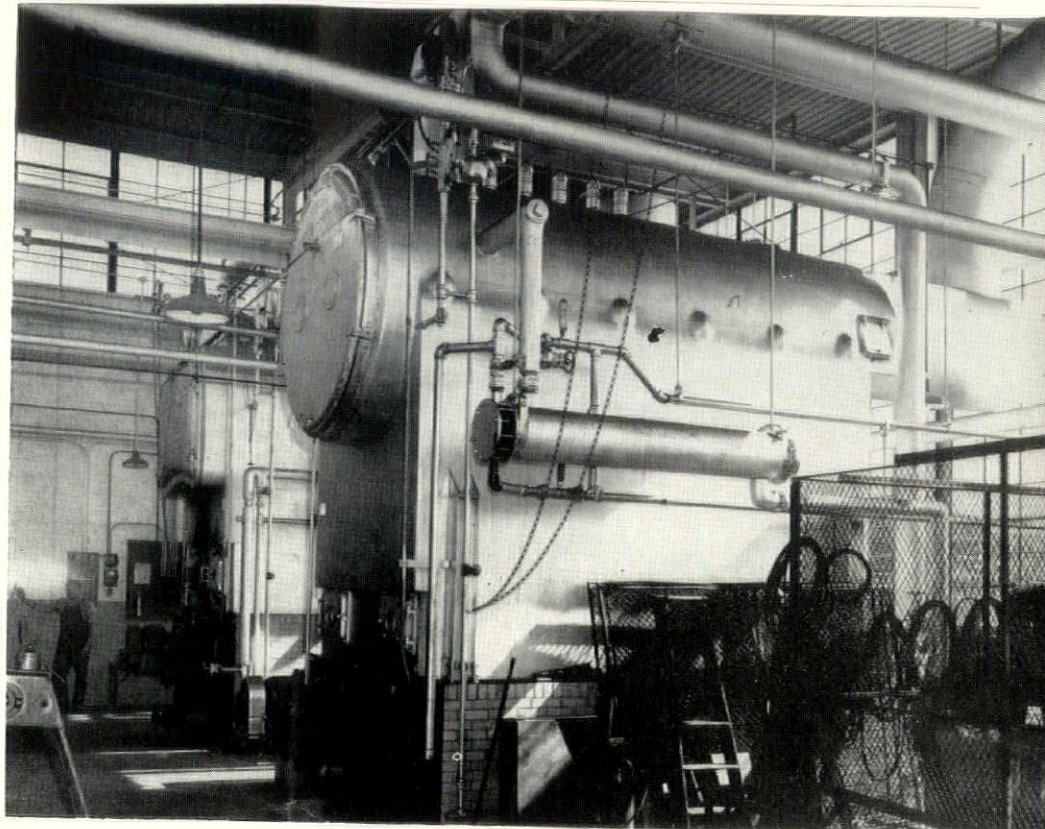
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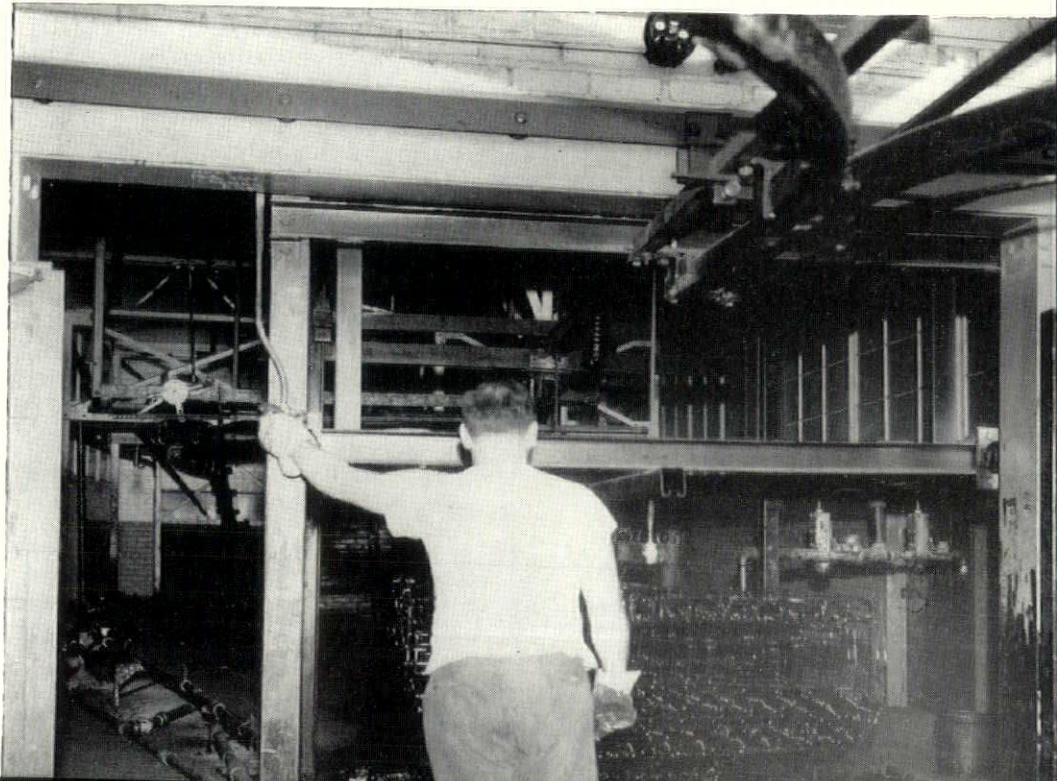
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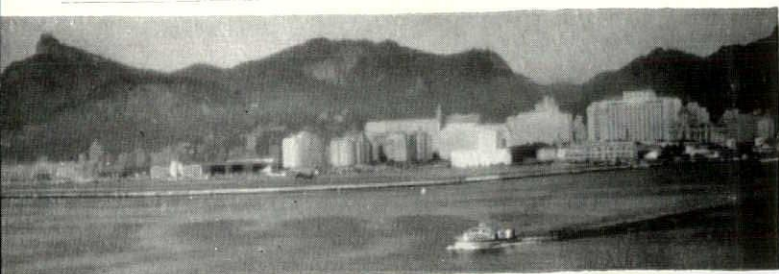


Above: Boiler Room of Power House

JOHN COBURN PHOTOS, DETROIT

Below: Dip Tank at Entrance to Enameling Department





ABOVE: Rio Harbor, The Corcovado in left distance

BELOW: Emperor's Palace (now a museum) in Petropolis



RIGHT: Downtown Rio — Newspaper building — Ministry of Education in background



Van Reyendam (from Page 2)

beaches of Copacabana stretch in the morning sun. Sugar Loaf standing guard over her hard-worn cable and car which appears as a thread and a spider from below. The Nieuw Amsterdam warping into the dock in the "middle of Town." Avenida Rio Branco running down to the water's edge to extend a welcome. Instead of making our way along the usual ugliness of wharves, we found ourselves at once in the heart of a beautiful city.

One is entranced by the mosaic sidewalks of Avenida Rio Branco.

Rio de Janeiro is the one city in the world where one can drive, or walk for that matter, among mountains and through jungles that seem a thousand miles from human habitation, yet still within the city limits. The top of Sugar Loaf reached with cable car and the cogwheel train to the summit of Corcovado (the Hunchback) on which the status of the Cristo Redentor is built, afford views of the city and its environs which can hardly be equaled by airplane.

Rio is really more than one city. It is rather a group of interdependent towns, some larger and richer than others, all adding up to a total of 1,167,000 square meters with a population of nearly two million people.

The city can be divided into two main zones which differ from each other as wine from water. The southern zone is the most modern and sophisticated area. It includes Flamengo, Botafogo, Urca, Copacabana, Ipanema, Leblon and Gavea. Here live the upper-bracket families.

The opposite end is the northern zone, home of the middle-class families. It extends farther north to the suburbs where live the majority of the laboring class. The slums are on the hills. Between the two stands the "centro," the downtown, most densely-populated section.

The social and sporting life in Rio is intense; racing, yachting, golfing, motor-

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6 LOCAL BRANCHES IN DETROIT

ing, rowing and soccer which are the favorite sports. There are many swimming pools, tennis courts and fields for Physical Culture.

Also in the downtown section are the most beautiful and impressive buildings, which strongly reflect the modernistic trend of Brazilian architecture.

Petropolis, a resort city about fifty miles distant north of Rio, with its winding roads and views unsurpassed in the world even through the fog. Fantastic Hotel Quitandinha, a dream in the right color schemes, the latest in ultra modern interior decoration.

Back into Rio with its crowds and bottleneck traffic thinking "What a job a dozen New York traffic policemen would have with this mess."

Early in the morning with a mist over the city as we steam out of the "most beautiful harbor in the world," Sugar Loaf and Corcovado fading in the distance.

After nearly a week aboard ship, everyone was ready to go ashore at the Barbados.

The Barbados has only one city of importance—Bridgetown which has a pop-

ulation of about 17,000 and an area of a little more than two square miles.

Reflections of Bridgetown, Barbados—tall-masted schooners from the far north as our tenders glide up to the Customs Pier—this could be Hong Kong or Singapore—across the Chamberlain Bridge to Trafalgar Square—then to Broad Street for a bit of English shopping—Prince Alfred Street and Prince William Henry Street side by side with Flower Pot Alley—narrow streets and unique shops and wharves teaming with activity. Foreign smells of rum, sugar and molasses.

The flamboyant trees were gorgeous, spreading their flame-colored flowers against a green background, and there was a riot of the other blooms including hibiscus, jasmine and bougainvilleas.

We have seen the sea in many moods and colors but never has it been more beautiful than at the Barbados. Brilliant sunshine, shifting clouds, sand bars, great patches of moss on the ocean floor—all these things seemed to combine to give us breathtaking vistas ranging from midnight blue to the palest of bluish green.

Picture of the columnar beauty of the Royal Palms and the feathered tracery of the Casuarina swaying tall against the tropic sky. Picture all these things and you have a mental view of Bridgetown, Barbados, the Riviera of the Caribbean.

Curacao is the name of the main island of the Netherlands West Indies, 40 miles off the coast of Venezuela. This island is Holland in miniature, architecturally with narrow brightly-painted, gabled houses, blue canals, windmills and white sailed schooners.

The island was discovered on the 20th of July, 1499, by the Spanish Navigator Alonzo de Ojeda. The Netherlands took possession of the island in 1634.

Curacao, one of the most chromatic spots on earth, is colorful by law. Citizens still obey an ancient ordinance which prescribes that every building shall be painted in color, because whitewash, so dear to every Dutch householder, causes too much glare in tropical sunshine.

Willemstad is divided into two parts, Punda and Otrabanda. The canal which divides the city is connected with a unique hinged pontoon bridge.

This city boasts one of the finest harbors in the West Indies.

The oil industry overshadows all else. Oil tanks are everywhere and oil is piped along the roads for miles to the dock where the big ships are bunkered. The great problem on this island is the lack of water for domestic use.

Curacao's people speak Papiamento, a gusty, humorous language all their own; Potpourri of French, Indian, Dutch, African, Portuguese and English on a Spanish base.

After a visit to the city's elite Piscadera Bay Club we were again shipward bound. As night fell upon Curacao, our

ship was steaming northward into the Caribbean Sea leaving behind the Southern Cross and all the tropical splendors.

Three days later we entered New York Harbor with America's biggest girl (The Statue of Liberty) welcoming us home from a grand cruise with a grand group who will live in the memories of all of us for a long time.

TILDS MOVES

After fifteen years in the Hoffman Building, Paul R. Tilds, A.I.A., has moved his offices to 18000 James Couzens Highway, Detroit 21.

The new telephone number is UNiversity 1-4680.

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DEAN FREUND ELECTED

Election of Clement J. Freund, dean of the College of Engineering at the University of Detroit, as president of the American Society for Engineering Education for the 1948-49 year has been announced at the annual convention of the Society at the University of Texas in Austin, Texas, last week.

Long prominent in engineering and educational circles, Dean Freund was vice president of the Society last year. He joined the University's faculty in 1932 and has been one of the nation's leaders in the promotion of cooperative engineering education.

Educated at Campion College, Prairie du Chien, Wis., and at Marquette University, he is a member of the Committee on Education and training for the American Society of Mechanical Engineers, a member of the Committee on Technical Institutes of the Engineers' Council for Professional Development and of the Michigan Engineering Society's committee on post graduate study and credentials.

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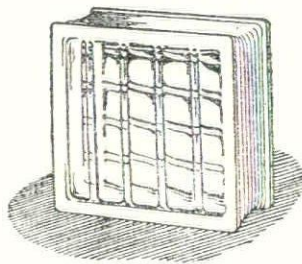
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PROTECTION ON PUBLIC WORK

From time to time it is well to remind ourselves about certain laws and regulations. Herewith we summarize the content of Michigan Public Act 384 enacted in 1925:

We all know that the Michigan Lien Act does not apply to public works. Act 384 offers protection. It provides that, "when public buildings or other public works are about to be built under contract at the expense of the state, or any county, city, village, township or school district—" that the board must require a bond sufficient to take care of payment of sub-contractors, materials and labor. The bond must be executed by the contractor.

On such bond recovery may be had at any time within one year after completion and acceptance of project. But in the case of a suit for recovery on part of a sub-contractor, he has to prove payment of all bills for all labor, materials or supplies contracted for by him.

To have the protection offered by this act a sub-contractor must give notice in writing before payment is made for the work or materials furnished by him, to the said board of officers or agents, that he is a sub-contractor for the doing of some part of such work, which he shall specify in his notice and that he relies upon the security of the bond by this act required to be given by the principal contractor.

He must send the notice to the board, a copy to the bonding company and a copy to the principal contractor.

"All others, excepting those furnishing labor" (this applies to suppliers of materials, etc.) "shall within sixty days of the date of the actual furnishing of materials or supplies serve a written notice in duplicate upon the board of officers or agents—that such contractor or sub-contractor is indebted to them in a specified amount or for the furnishing of certain specified materials or supplies on account of such contract, and the said board of officers or agents shall within ten days thereafter furnish a copy of such notice to the sureties for the principal contractor."

In plain words, a sub-contractor can give notice before payment and must give it to the board, the surety and the

general (direct) contractor. In his notice he will tell what work he is doing and will state that he relies upon the security of the bond required by Michigan Public Act 384.

A material man must serve his notice in duplicate within sixty days of the actual furnishing of the materials and give his notice only to the board. He has to specify either the materials or the specified amount due to them. It probably is well for him to include the statement about relying upon the security of the bond required by Act 384 although the law does not say he has to include that statement.

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WEEKLY

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Volume XXII

DETROIT, MICHIGAN, AUGUST 10, 1948

No. 32

PUBLIC RELATIONS FOR ARCHITECTS

One of Our Friends Jots Down A Few Ideas on How We Could Educate the Public

MR. and MRS. JOHN Q. PUBLIC

"Public Relations For The Architects"

Have you ever tried to learn how much, if any, the cost of employing a registered Architect for the planning with experienced supervision will amount to in protecting and guiding your dollars for your future home.

Your life savings in dollars and cents are just as important to you as the same kind of money is to larger investors, for in planning and building a home it is dollars, generally hard-earned, that you are about to invest.

Whether in cash or long term payments, be sure to have sound talk with some reliable person or acquaintance before dumping your hard earned savings into a bad investment.

Maybe this will help: how could the very company that employs you stay in business, pay his bills and the like without some kind of good working plans and supervision? No, they wouldn't last long.

FIRST—Shop around. There are many things to learn about in home planning.

SECOND—Look around, make a few inquiries. After all, it is your money you intend to invest.

THIRD—Get the opinion of many. Be careful, for the dollars you saved towards this venture are still yours.

FOURTH—Don't be a sucker because your Pal was, remember when he signed on the dotted line. Try and be just a little smarter with those dollars that are still yours for which you have worked so hard. Have you ever stopped to think after endorsing your pay check, as a rule the man behind that check, is a wise investor?

MICHIGAN AND THE CLEVELAND ERA

This is a four-year labor of love by a group of alumni of the University of Michigan. It depicts the contribution by the University to the public life of the country at a turning point in our national history.

Our country has for more than three hundred years been engaged in developing an educational system, culminating in the colleges and universities, public and private. The success of such a program is properly measured by the degree to which it contributes enlight-

ened leadership to the communities, large and small, which provide its support.

The present volume shows how one institution at one period in American history, provided from among its graduates and faculty members a generous measure of leadership in a variety of important public functions. The collected result provides further evidence that American higher education justifies by its output the effort which has gone into its establishment and continued support.

*The University of Michigan Press, \$2.50.
311 Maynard St., Ann Arbor, Michigan*



Utica Theatre, at Utica, Michigan, now under construction for Mr. Frank R. Spangle, of 19440 Warrington Drive, Detroit.

Talmage C. Hughes, Architect
Rendering by Crowther

Albert S. Johnson, Theatre Consultant
Photo by Coburn

SEARCH FOR FORM

By *Eliel Saarinen, June 29, 1948 Reinhold, Publishing Co., 330 W. 42nd St., New York, N.Y., \$4.50*

Eliel Saarinen has spent a long productive life in close association with the Arts, major and minor. Today, at the age of 75, he can point to a long list of distinguished buildings designed by him and built in Europe and the United States, a series of brilliant successes in important architectural and planning competitions, and an impressive array of honors bestowed by professional art

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groups and architectural associations here and abroad. But although his world-wide fame rests primarily upon his accomplishments as an architect and city-planner, his original youthful ambition lay in the field of Painting—an art at which he might very well have been just as successful, had he continued. This versatility of interest extended to all the arts, and was nurtured during Saarinen's whole lifetime by his close friendship with creative spirits in sculpture, music, literature, and painting, and a host of superlative craftsmen in textiles, metals, ceramics, etc. For long periods, at different times, he enjoyed the intimate intellectual companionship of such men as Julius Maier-Graefe, the critic; Jean Sibelius, the composer; and Karl Milles, the sculptor. Small wonder that in this company there should develop a deep and mature philosophy of the arts!

As Director of The Cranbrook Academy of Art at Bloomfield Hills, Michigan, it has been Saarinen's responsibility as well as his natural inclination to reflect much upon the nature of Art as a human manifestation and to apply his conclusions in the instruction and inspiration of his students. Thus it happened that he was finally moved to put down his thoughts in this book, the very title of which epitomizes his entire life, devoted to a constant and consistent search for form in art and architecture appropriate to our own times.

In a career of fifty years, Saarinen has seen many of the once radical ideas for which he and his contemporaries fought and pioneered come to be generally accepted, at least by the more progressive minds of today's generation. His influence has been tremendous during these years, and it may very well be that you, the reader, are already imbued with his basic concepts without realizing to whom you are indebted. On the other hand, you may be one of those many who are still dominated by the older philosophy of historic eclecticism. In any case, you will do well to read and consider Saarinen's careful analysis and the principles at which he arrives. Such a process cannot fail to broaden your comprehension of the relationship between Man and the Arts by which his higher nature is expressed.

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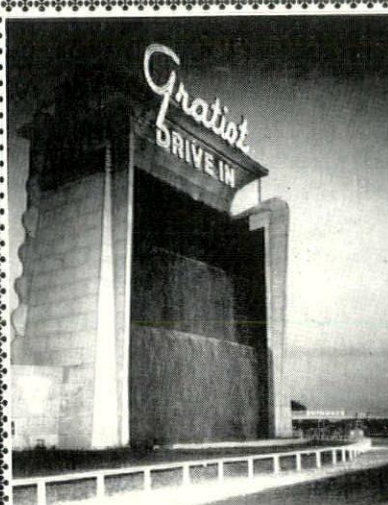
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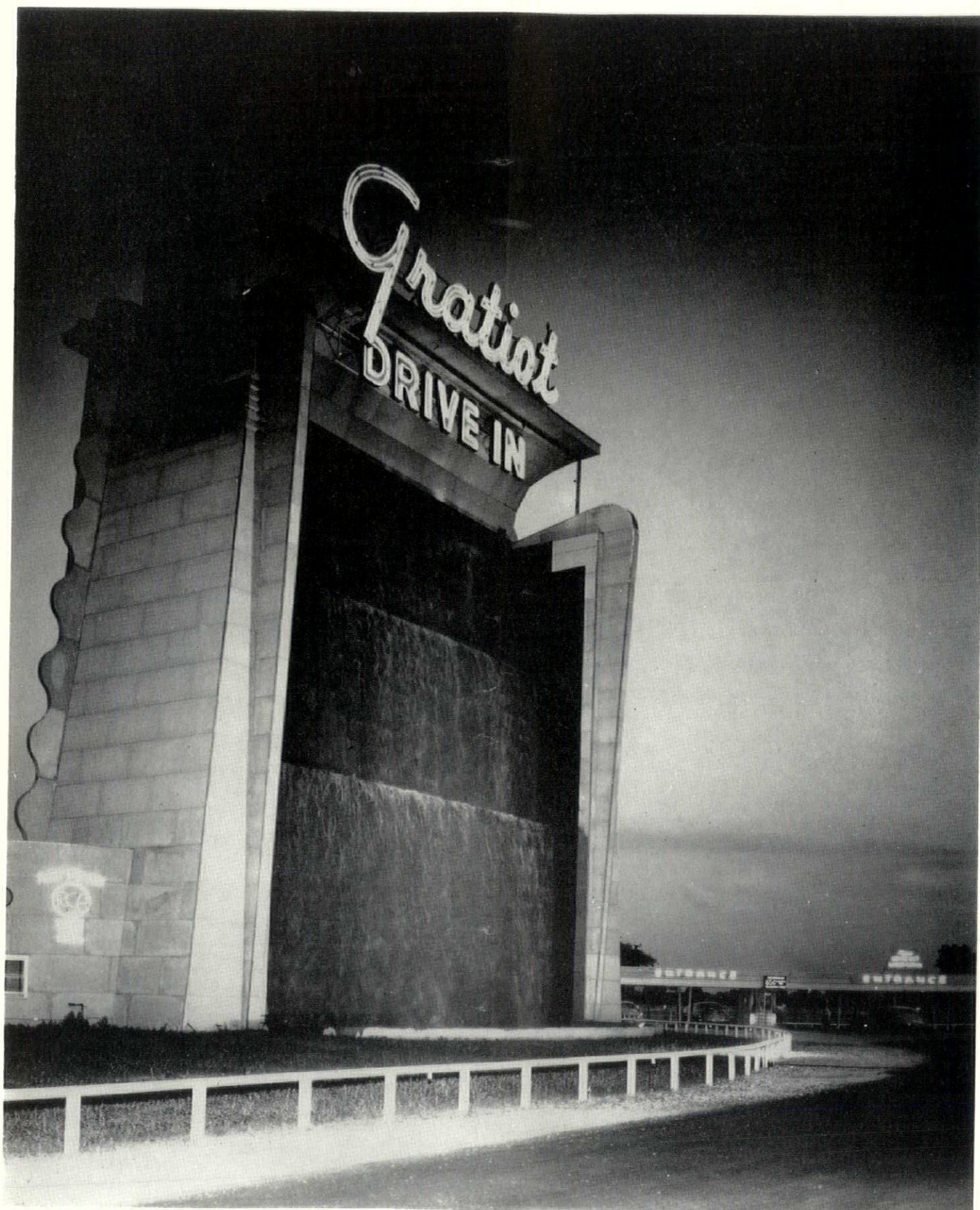
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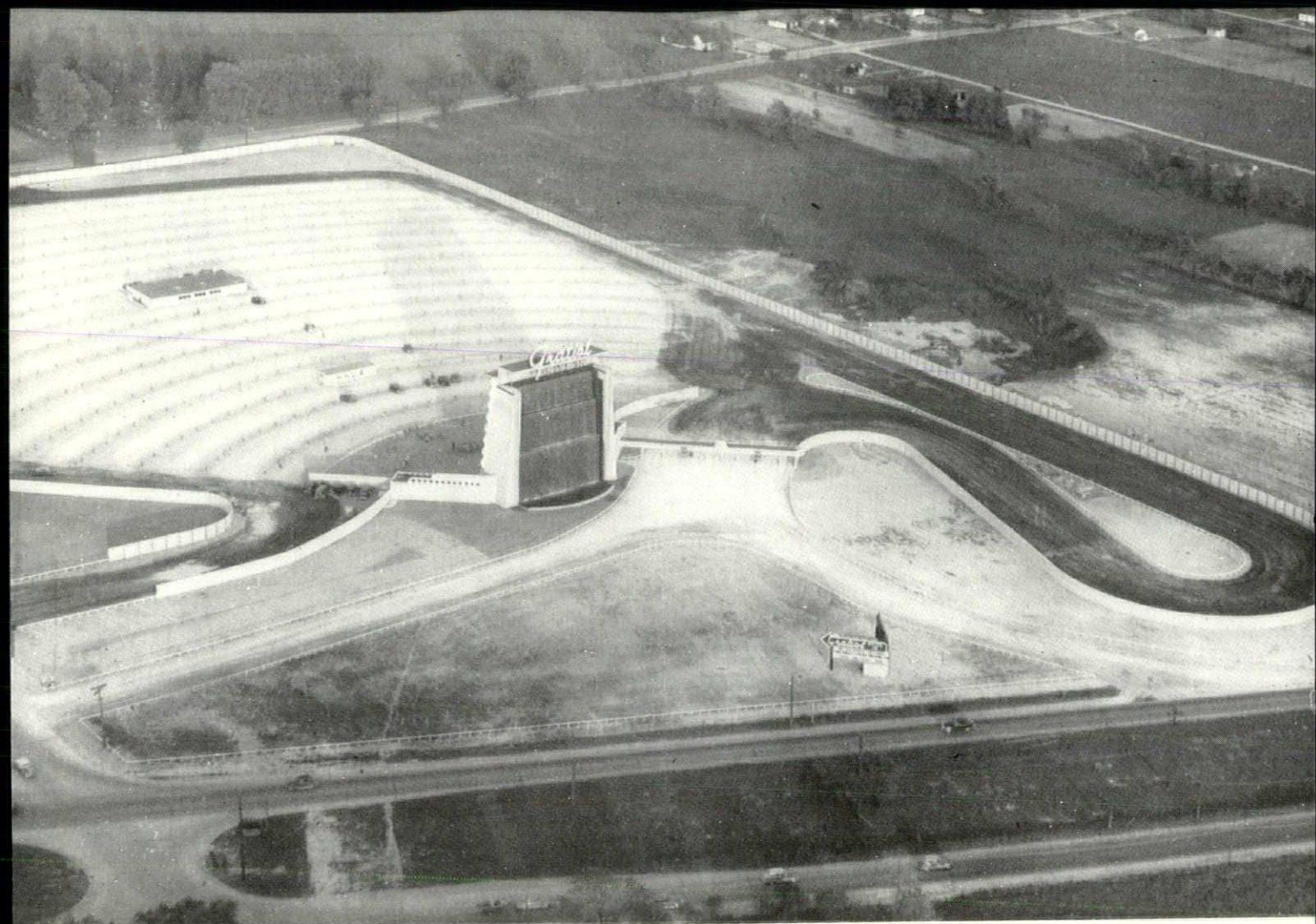


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Gratiot Drive-In Theatre, Detroit, Michigan



TED ROGVOY, A.I.A., ARCHITECT



Design for Tomorrow – the Gratiot Drive-In

"America's Largest Outdoor Theatre" Incorporates the Latest Ideas in the Most Rapidly Growing Field of the Amusement Business

By TED ROGVOY, A.I.A.

New solutions to modern problems in theatre design, decoration, patron service, and traffic handling have been incorporated into the Gratiot Drive-In, recently opened for the Gratiot Drive Theater Co., in a suburb of Detroit. Features that will attract customers to the house and build goodwill among both patrons and temporary non-patrons were placed paramount in the planning.

The Gratiot is essentially a drive-in theatre, and not a multiple-purpose recreation project, despite its 21-acres and a development cost estimated at one million dollars. Everything has

been built around the primary purpose of giving car owners and their passengers an opportunity to enjoy an open air screen performance under the optimum of conditions.

There are two principal secondary operations at the project, each built around that main objective. A small playground is provided for youngsters with full scale playground and recreation equipment, to provide a safe place for them, out of reach of cars moving in or out of the theatre, before and during the show, as their parents may choose to turn them loose. An efficient matron is on-duty here at all

times to provide supervised recreation for the children. Their interest is further assured by provision of free pony rides in the little park.

Second subordinate operation is the concession service, which is centered in a suitably-sized structure, about 150 feet back from the screen in the center of the "house", and about an equal distance in front of the projection booth. Fairly complete food service is provided here in addition to the standard outdoor refreshments. Additional convenient service is provided by perambulating vendors operating throughout the theatre, serving hot dogs, ham-

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Detroit, Michigan

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JOHN COBURN PHOTOS
Page 3; Page 5 (Night Scenes)

DON COOPER PHOTOS
Page 4; Page 5 (Day Scene)

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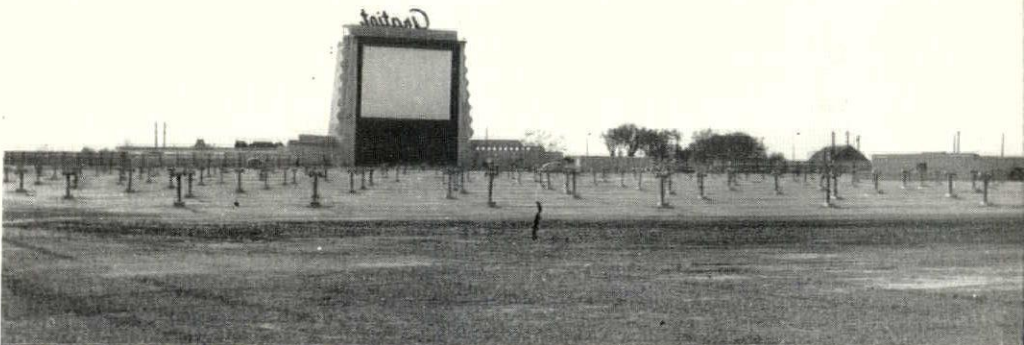
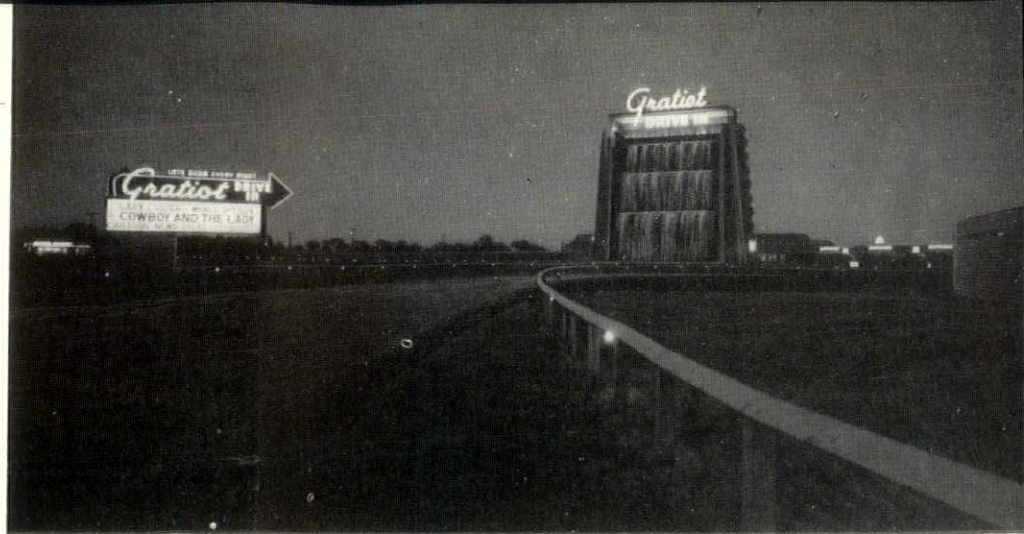
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burgers, candy, popcorn, coffee, and cold soft drinks. Vendors may be summoned by a signal button attached to the in-a-car speakers available for each car. Further service at the concession booth is a bottle-warming section for babies, available without charge to all patrons.

In over-all design, the Gratiot is unique in its use of a triple cascade motif visible for a great distance along the highway. This is a 115-foot tower, squared off at the top where the theatre sign is located in huge script lettering. Actual waterfalls are used, with an output of 1700 GPM, pumped to the top of the cascade by a 60 HP motor-driven pump. The entire face of the cascade is illuminated from beneath in a multi-colored pattern, giving a pleasing polychromatic effect at night. This iridescence is in fact the keynote of the theatre design, and is being used almost as a trademark in the theatre's own advertising. The tower is finished in hot rolled copper sheeting installed upon a structural steel framework.

Reverse of this tower bears the screen, a 50 x 60 foot cement board design with a black border. The booth,



of cement block construction, is equipped with RCA sound and Brenkert projectors.

Seventeen ramps, on a spreading amphitheatre-type design have been installed, providing space for 1,056 cars, with ramps spaced 38-40 feet apart. Grading is designed so that each car tilts down toward the front for better rear seat visibility. In-a-car speakers are installed in pairs, with the junction box standards at front-door position for ease in handling. Drivers drive forward into position, and again forward to the next ramp for exit, so that the hazards of backing are entirely eliminated.

Two main entrances from different highways are provided, joining at the twin box offices, attended by eight ticket sellers for the several entrance lanes. From this point, patrons drive, still in multiple lanes if internal traffic conditions warrant, around an ox-bow-like entry, corresponding to the usual theatre lobby, up to the point of entry at the first ramps.

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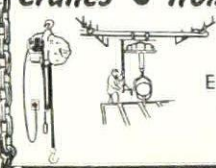
cars. By having patrons wait inside rather than outside, the dangerous traffic congestion upon highways, which has caused objections to many driveways as public nuisances, is eliminated. In addition, the customer once inside is saved for the box office, and not discouraged by the long line upon the highway.

In summary, the Gratiot Drive-In is designed as a community asset in every conceivable aspect as well as a major recreational center throughout the entire outdoor season.

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—J. O. MUMMA

SAYS ROGER ALLEN IN ARCHITECTONICS

I will try to be there but I may be on my way to Mexico City as I have received a letter from Vincente Oliviere who is in the jailhouse with his face against the wall. While reposing in a custom house in North America he has stashed away a trunk with a false bottom (what'll they think of next?) containing \$285,000 in cash money of which I am to get one-third, \$95,000, if I come right down there, bringing \$7,300 to pay Vincente's fine, and so on and so on. Furthermore he is going to entrust me with the care and education of his beautiful 18-year old daughter.

After thinking the matter over, I have written an open letter to Vincente breaking the news to him that I ain't going to do it. I do not wish to get \$95,000 in one piece as it would merely complicate my life and that of the Internal Revenue officials. Furthermore, I do not wish to be entrusted with the education of any 18-year old beautiful girls. In my past life I have been entrusted with the education of two beautiful girls, related to me by marriage on my wife's side except when I talked them over to my side, and that is sufficient. The Ottawa Hills PTA has seen the last of me. Vince can go get a younger man.

This that I have been telling you is the modern version of the perennial "Spanish Prisoner Swindle" and has been going on for the last 40 years.

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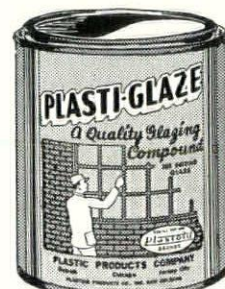
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Builders & Traders

Edited by
E. J. BRUNNER
Secretary-Manager

BUILDERS' and TRADERS'
EXCHANGE of DETROIT

STUDY YOUR RISKS

Practical Things to Think About

This article might have been entitled, "Watch Credits," but watching credits are only a part of trying to get ahead in business without losing your shirt.

Of course, there is never a time when risks should not be studied and watched. In any era of business some bad breaks crop up, but the general business atmosphere of some eras minimizes and of some eras emphasizes the liability of businessmen getting behind the eight ball.

For some time now, we have been working in an era in which close watch should be kept.

Rapidly rising prices and costs of doing business can get business men into jams through commitments which must be satisfied. A person who commits himself to furnish that which he has to buy perhaps for over a full year after his commitment may find himself in a position equally as bad in an era of suddenly rising prices as the full-inventoried man finds himself when a sudden and determined fall in prices occurs.

Every business is founded on risks. The construction industry is no exception. It should be an industry of STUDIED RISKS, but unfortunately not enough study is given to risks by those who take them.

Risks can be studied from two viewpoints, (1) the riskier can and should study his own risk, (2) others who do business with him can and should study his risk from their viewpoint.

For instance, a contractor undertakes a risk when he signs a contract. He should weigh it well. Subs and material men can observe him as he is and what he has undertaken and then decide the risk of dealing with him.

One non-expert, but very practical, credit man has set himself down the following items which he has on his desk:

- The judgment and capability of the executives (of the risk)
- The past record (of the risk)
- Liquid assets and backing and financial standing
- Current business conditions as they may affect the contract under consideration
- The contract which the proposed risk is based upon

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As from one non-expert to another, the above little schedule looks mighty good to the writer of this article. There is a lot of good thought we can see in it. It would look good on any desk.

For instance, his number one item should be number one. Sometimes there won't be any item two because it will be a new firm. Sometimes item number three will be so convincing that we need not worry about anything. Sometimes item number four will look good and sometimes it will be a nagging question mark. The last item, which is the contract under consideration, may loom up pretty big when thought of in connection with item three. You must admit his set of things to think about is practical. Tell us if you have something better. It could be helpful to the industry to have comment on this article.

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Volume XXII

DETROIT, MICHIGAN, AUGUST 17, 1948

No. 33

GRAND CONFERENCE AT GRAND HOTEL

More than 200 members and guests were registered at the Grand Hotel on Mackinac Island for the Michigan Society of Architects Fifth Annual Mid-Summer Conference, August 6, 7 and 8. Many were ladies, and this, we believe, is the secret of success for any convention.

At the open Board meeting Friday morning, President Langius announced that the Conference had been planned as half business and half pleasure, and even the business portion was a pleasure. Florence Hyde received

the President's Award for the lady with the best attendance record, while the President himself was named "Mr. Cement Sack of 1948" at the President's cocktail party tendered by the Portland Cement Association. This, of course, was the highlight of the Conference, and our thanks go to Messrs. Gardner Matin and Carl Kirchgessner of that organization for the excellent manner in which it was conducted.

It was significant that the two main subjects of discussion were Atomic Energy and Public Relations. Both were outstanding and while we may not be able to define atomic energy in technical terms, at least all went away with considerably more information on the subject than they had before. The film on the Bikini tests was postponed to Friday evening in order that other guests at the Grand Hotel might attend. The auditorium was filled and Professor Barker gave a most interesting lecture.

At the opening session Friday morning Clair W. Ditchy, FAIA, at the request of President Langius, paid tribute to our distinguished fellow member, George D. Mason, who had passed on since the last Summer Conference. Mr. Mason was architect for the Grand Hotel, which was opened in 1887. Mr. Ditchy, as one who had worked for Mr. Mason, gave some interesting personal experiences about Mr. Mason's noble qualities as a man and as an architect, "one with great sensitiveness to the fine things of life."

Julian R. Cowin, Chairman of the Society's Committee on By-laws, was asked to present the latest draft. This

was finally approved and the Society is now a state organization of The A.I.A.

Ralph Bauer of Traverse City welcomed the visitors, saying that he had been called the largest, the smallest, the best, and worst architect in his locality, and that in a measure all these statements were true as for a long time he was the only one.

The President stated that last year so much interest was shown in Warren Rindge's conducted tour of historic buildings on the Island that it was being repeated this year. Warren is thoroughly versed in the interesting lore of this old architecture, having been engaged on the Historic American Buildings Survey, which recorded it for the Library of Congress.

Clair Ditchy gave a most interesting account of the recent Institute Convention at Salt Lake City.

The session devoted to Public Relations was highlighted by Ned Purves, of Washington and Ernie Baumgarth of The Detroit News. A most lively discussion followed their enlightening talks. Both will be published in the Weekly Bulletin. Arthur Hyde was Chairman of this session and he too gave a good talk.

It was regrettable that Col. Burdick of The Detroit Free Press and Pat Dennis of the Detroit Times were unable to attend, but both sent greetings.

The motion picture-taking by the Dow-Allen Productions went off according to schedule and we may expect big things when the film leaves the cutting room floor.

We wish to thank the producers and others who added so much to our Con-

ference, especially those who contributed golf prizes for Art Zimmermann's tournament.



TELEGRAM

To Ernie Baumgarth, at Mackinac

PLEASE CONVEY MY GREETINGS TO MSA PUBLICITY CONFERENCE WITH APOLOGIES TO PURVES FOR NOT BEING THERE. YOU KNOW MY DESIRES ON COPY. KEEP IT SHORT, TIMELY, TRIPLE SPACED. TAL HUGHES IS OUR RIGHT ARM ON KEEPING UP WITH THE ARCHITECTURAL FRONT. BEST WISHES TO YOU AND ALL.—Pat Dennis, Detroit Times.

THE PROFESSION AND THE PRESS

A Talk by E. A. Baumgarth, Realty Editor, The Detroit News,
Before the M.S.A. Fifth Annual Mid-Summer Conference

I am looking for an architects. Really, that is so. And I find myself in some thing of the predicament of many people who approach me almost weekly, and who ask: "Where can I get architectural service?"

If they want a house or store designed, my out is easy. I refer them to Tal Hughes. But when they want a design for a dog-house, as is periodically the case, I do not pass the buck to Tal. I sometimes swear under my breath, for the request almost certainly comes just when I am trying to compose my thoughts on my lead article for my section, with the deadline hovering, or I am winding up the day's business in a hurry to catch the 6:10 for Birmingham. And too often that request means a taxi fare I had not counted on.

And then there are the people who do not believe in architects, which is the point, I believe, of our whole discussion, and what to do about it.

Just last week a woman appeared by my side in my crowded office in The News, which we who labor in that one-windowed room have long ago christened "The Barn," and in a very low voice—she was obviously nervous—finally made it clear she wanted plans for a motel. As usual, my time was precious at that moment, and I tried the first thing that always comes to mind—pass the buck to Tal.

It didn't work—at first.

"I've had experience with architects," she said. "It was like this . . ." I stopped her, a little brusquely, I am afraid.

"Never mind about that," I said. "I know, I know. Now here is another suggestion. Write to Michigan State College . . ."

"I've done that," she interrupted me. "They sent me some address in Miami, Fla. I don't want a building like they build in Florida, where there is a lot of room. My lot is 60 by 90 feet.

"Well, never mind," I said, afraid she was going to sketch out a plan of her lot. "But Madam, why did you come to me?"

"I know a man who works at Ford's," she said. "He said you have an architect here who draws plans, and I thought . . ."

I disilluminated her. And I persuaded her to take Tal's name. But she thinks it is going to be a costly experience.

I told you I am looking for an architect. I have an old house, over a 100 years old, and I am planning to move it to another piece of ground I have just purchased, and make some additions and alterations to it. My wife has done a lot of thinking about it and has some ideas. And we want to sit down with an architect and get some plans on paper. But we had no architect in mind. So I'm going to Tal, and I'm going to ask some of you for a recommendation. I want just the right man. For we are sentimental about this old house, and like a dearly beloved relative who needs a major operation, we want the best doctor we can find and afford.

I know we will find a good architect. But how about the other people in moderate circumstances who want such help? I remember the effort you made down in Detroit with your Small House Architects' Committee, who were open to consultation by the hour. A laudable endeavor. But why didn't it work?

Undoubtedly it was for lack of publicity for one thing. Right here I might say you could not, and I believe you would not, expect a daily newspaper to devote numerous references to the existence of such a committee in its precious reading columns. You could advertise, but many of you shudder at the thought. There is another solution, that which Mr. E. J. Brunner, of the Builders' & Traders' Exchange, so ably pre-

sented in the Weekly Bulletin of the Society on July 27 last.

When it was proposed to hold an architects' show in Detroit last spring, I was enthusiastic. I thought it a splendid suggestion. Here at last the public could get in touch with the architects. I planned to give it generous space. But nothing came of it. I DO hope you find some ways and means to put it on next year.

I know that publication and sales of house plans by the newspapers is a sore point with many architects. Yet it is fully justified, in my opinion. And I also believe it is serving a very important function of making the prospective home-builders architect-conscious. I know that is so. That is a free service which we are rendering to the architectural profession.

When I took over as real estate editor of The News and began to learn as much as I could about the huge field in front of me, I attended meetings of your group, and still do, whenever I am able. I remember Prof. Lorch speaking

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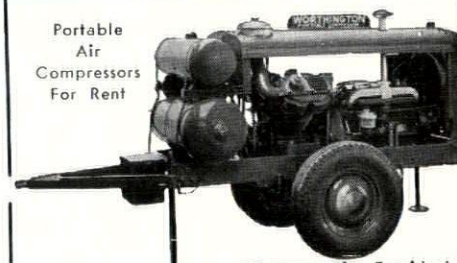
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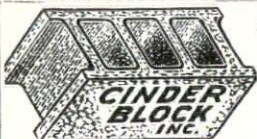
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to me about the pictures of what he said were cheap little boxes of homes we were printing. He made the point that the public was getting the idea that such homes represented architecture.

I replied that I would be glad to print better homes if he could help me get them.

Then I induced my office to revive the practice of printing home plans. I could have taken the easy way out . . . printed free plans which come to me by the dozen, or bought services from firms in Chicago, New York and elsewhere. But I wanted homes which were designed for the Detroit area. And that is what we are doing. It has been profitable for the designers. In many cases it has led to privately commissioned jobs.

The other newspapers found it desirable to start a somewhat similar service.

After this service had been going on for some time, one of your members, who has held high office in the organization, and who has a large and successful office, came to me and said he wanted to do something for the veteran, to design a home or homes which would be appealing and worthwhile for the G.I's.

"Excellent," I said. "We will pay you for them."

"Oh, I don't want the money," he said. "I want to do something for the

veteran."

I told him—this was toward the close of the war—that if he could design a home for around \$6,000, which had the undeniable stamp of the architect's touch, I would be glad to give them generous publicity. He said he would see what he could do.

About six months later he invited me to a nice lunch at his club, and on the fresh, white tablecloth, he drew a simple sketch — four walls, a roof, some windows and a door. A rectangular sketch—a simple box.

And that was the end of that.

Except that it brings me to something I have wanted to tell this group. It is that the newspapers are not failing the architects, but that you architects have been failing the public. And that is not entirely your fault, by any means. It is because the opportunity, perhaps, has not presented itself.

It so happens that such an opportunity was afforded architects last June by the State of New York. For on June 2, 3 and 4, last, an Institute of Housing and Planning Studies held at the Hotel Pennsylvania, under the sponsorship of Gov. Dewey and Herman T. Stichman, commissioner of the N.Y. Division of Housing.

I was invited to speak on one of the panels, and to my surprise found myself the only newspaperman invited among the august group—because there are many other newspapermen better

qualified to speak at such a gathering. But I was glad to participate, for the subject which Mr. Stichman had in mind was how to reduce the cost of housing so a good house could be had for from \$7,500 to \$10,000.

A number of mayors from New York State and housing officials from the New England states were on my panel, and the burden of their talk was that their people who needed housing could not pay such sums, that the most they could afford were houses costing about \$6,000 or less. And I thought of the MSA member who had told me that you could only get a box for that kind of money, and such a box would surely meet with your disapproval.

It was discouraging.

At the noon session that day, I heard a talk by Livingston Houston, president of Rennselaer Polytechnic Institute, on the "Function of Science in Reducing Homebuilding Costs." Dr. Houston said there was some hope in the progress of science, but no immediate solution for the problem at hand.

But at the afternoon session we got something more substantial. On that panel were Harold R. Sleeper, president of the New York chapter, A.I.A., whose splendid book "The House for You," I had just reviewed; C. Storrs Barrows, Rochester, president of the New York State Association of Architects; Prof. Olindo Grossi, Brooklyn, chairman, Department of Architecture, Pratt Institute; Dean Nelson S. Hibshman, of the

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School of Engineering of the Pratt Institute; Prof. M. C. Giannini, New York City, executive assistant in the College of Engineering, New York University; Prof. Ralph Winslow, Troy, N.Y., head of the Department of Architecture, Rensselaer Polytechnic Institute; and Harvey Wiley Corbett, O. Kline Fulmer, Cameron Clark and Randolph Evans, New York City architects. Prof. James Marshall Miller, of the School of Architecture, Columbia University, was moderator.

They asserted a good house could be designed for under \$10,000. They said that by proper planning and design, costs could be reduced by 10 to 30 per cent. They got a house down to its fundamentals.

There were other sessions, with many other speakers, including realtors, builders, union officials, plan association and public housing people, mortgage bankers . . . but none, in my opinion, contributed more than the architects I have mentioned. I confess I was somewhat surprised—I thought that some of the architects would talk in vague generalities and pass the buck, as so many of the others did. But they spoke to the point. They had a public forum. And, by the way, hundreds of people paid good money just to listen to the speakers.

So, it seems to me that something similar could be done by your architects—perhaps under your own auspices at your architects' show.

You will be making a valuable contribution, and, as we all have been taught—"Give and ye shall receive."

You will not fail to get publicity of enduring value to yourselves and your profession, if in such a manner you share your knowledge and experience with the public.

Mr. Stichman said it is planned to make the N.Y. Institute of Housing a permanent affair, with annual conferences. He is almost certain to have a high Federal housing position tendered him if Gov. Dewey is elected President, and if he accepts, he will undoubtedly foster such conferences in other states.

I happen to know that you gentlemen will most probably be asked to participate in similar conferences locally under the auspices of the present administration at Washington. I know it is in the wind.

But in any event, you could follow the pattern at your Architects' Show, and make it a permanent affair. Then, the public will soon be cognizant of the presence and value of architects.

But if you don't grasp this opportunity, and still rankle when your names do not appear in the papers . . . well, turn your problem over to Tal. He has done yeoman service for you these many years. And some of you have got to know me well enough to know that if you submit me a good rendering of a nice building you have designed, that I will be only too glad to dress up my pages with it . . . and mention the architect's name.

THE PROFESSION AND THE PUBLIC

A Talk by Edmund R. Purves, Before the M.S.A. Mid-Summer Conference, August 7.

1. Such notices as may have preceded me, give, I fear, an indication, by virtue of the subject assigned to me, that I am an expert in public relations. I hasten to assure you that I am by no means a public relations expert. I am still a layman and will always remain one. It has been my fortune (or misfortune) to have had a title attached to my



Institute occupation, the title being—Director of Public and Professional Relations. I would substitute for that grandiloquence, the simple word—"handyman."

2. The Department of The Institute of which I happen to be the Director is more immediately concerned with publicity and public relations than are any of the others. I have, perforce, acquired a certain working knowledge of what is entailed, and I have come to know a little bit about the professionals in the field of public relations; how they operate and the service they render. The events leading up to my association with public relations with the profession are worthy of recalling.

3. In 1938 I was elected to The Board of Directors of The Institute by the Middle Atlantic District; the same year that your Clair Ditchy was elected. He, however, came with a clear cut title. I believe that his election was unopposed. Mine was vigorously opposed by the more conservative elements. I arrived on The Board after a slightly acrimonious three-cornered fight as the standard bearer of the radical element or youth movement. I am still a radical, a rebel and a progressive at heart. I still enjoy controversy more than calm and endeavor, more than satisfaction. I enjoyed my tenure on The Board of

The Institute, and in my last year, found myself on The Executive Committee. War had broken out in Europe in the meantime and it was only a question of months when the United States itself would be called in. I became more and more engaged in Washington on behalf of the profession in the endeavor to integrate the profession first in the defense movement and secondly, in the war effort itself. At the direct request of Dick Shreve, I became the Washington Representative of The Institute, a position I still hold—interrupted by some two and one-half years of overseas services as an Air Force officer.

4. It was in the Army that I first associated with Public Relations people. There were propaganda-like directives outlining the PRO's duty. They were patriotic people imbued with a passion for getting on with the war and giving the G.I. his just due. It often turned out that their real mission was to get a General on the cover of "Time." The accomplishment of that mission could be rewarded with a promotion—and usually was. In my outfit the PRO's did not advance as far or as rapidly as they hoped. But they did a good job.

5. Reorganization of The Institute brought about the Department of Public and Professional Relations and I was asked to step into the position of Director.

See PURVES, Page 8

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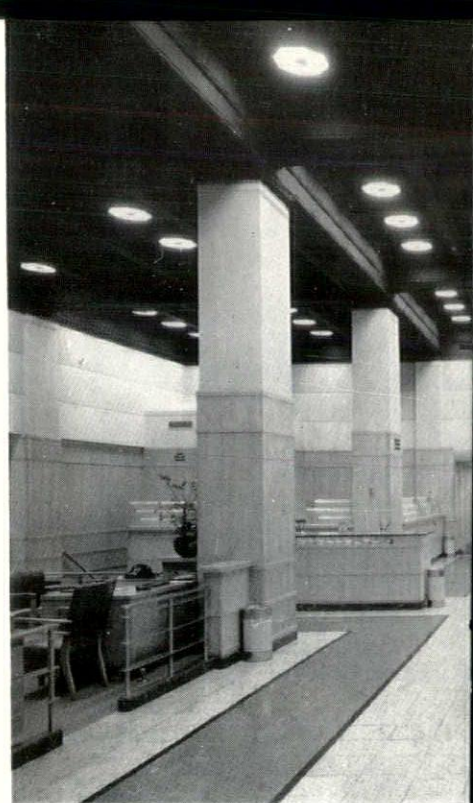
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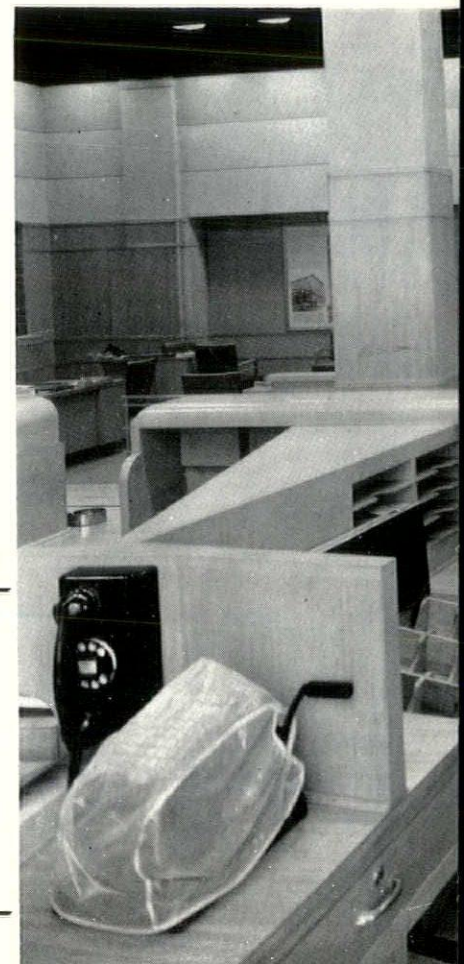
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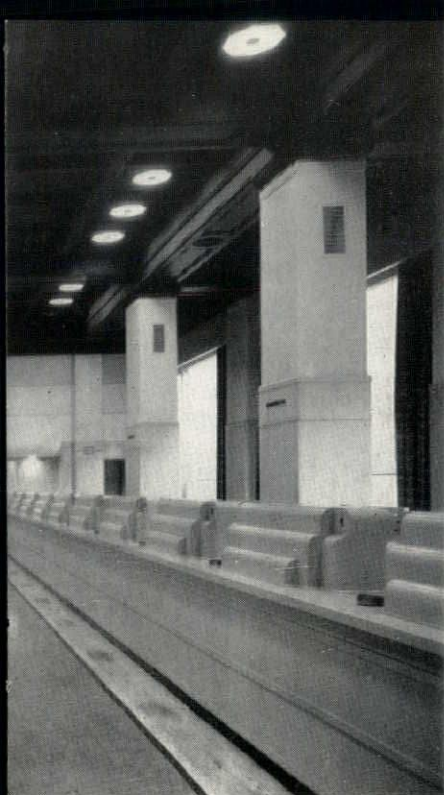
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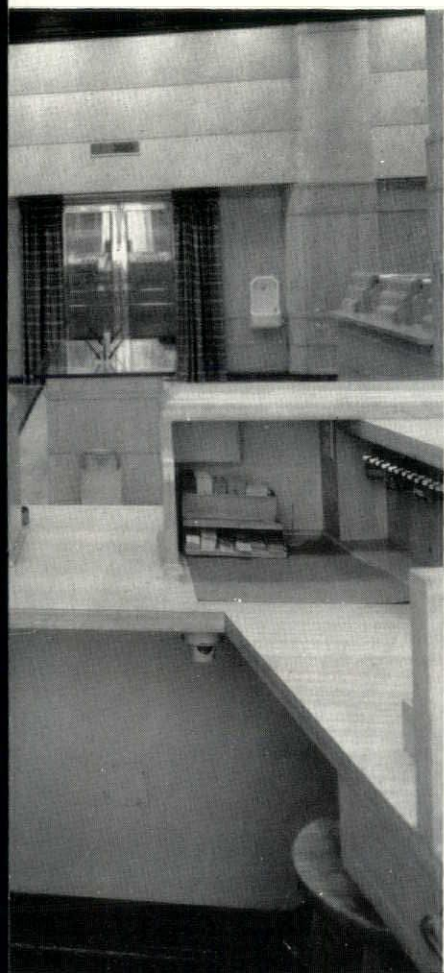
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By W. Roy Akitt, A.I.A.

We present the following specifications for the Griswold Street Office:

Ceiling: The first impression and that which has aroused most comment has been the treatment of the ceiling of the main banking room. Because of the height it was decided that fluorescent type of light would not be sufficient. For economy the old panel treatment was retained. Because of the old style ornament this meant that the ceiling had to "wiped out" as much as possible. As we were not depending on the ceiling for any reflection we decided to obliterate it with a very dark chocolate color. Taking this as the governing factor we worked down from there.

The result has been amazingly complimentary. We obtain all the light we want, properly controlled, just where we want it.

Walls: The old style wall treatment with its dark medieval treatment was absolutely contrary to modern ideas. At first we thought we might save some of this elaborate paneled woodwork but as we progressed we found it was so incongruous and the costs even

greater to match than to replace. The result was that most of it was replaced with flush walnut veneer which was bleached. The plaster wall between dado and ceiling has an horizontal treatment with three tones of soft rose. Draperies at the windows add a pleasing warmth and domestic effect to the atmosphere.

Floors: The space occupied by the officers is carpeted. The public lobby and bank work spaces have a floor of red and cream rubber tile in simple modern design. Floors of other work spaces in rear and basement are of asphalt tile.

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At this point let me say we have not time to discuss the question of the ne-

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PURVES—From Page 4

tor. My idea of public relations or my lack of knowledge was about that of the average citizen. I thought something should be done about public relations; I knew ours must be improved and activated; I was aware of that fast growing profession, the public relations counsel and, along with many others, I believed too that they were magicians and that the engagement of a public relations counsel was sufficient of itself to effect an overnight miracle.

6. All one had to do was to engage a public relations counsel in order to bring oneself or one's organization or one's segment of society from complete obscurity to the forefront of public attention. My experience with a succession on public relations counsels has led me to properly evaluate this field of endeavor which is made up, as in any other field in the economic body, of some outstanding men, some successful men, and some with scant claim to the title. The Institute is no wiser than I. It shared the common belief of the omnipotence and magic powers of public relations counsel.

7. The first public relations counsel we engaged, proposed to set up a fictitious organization, which was to receive great publicity in the nation's press and this would, indirectly, enhance the prestige of The Institute. Fortunately, we were wise enough, even at that time, to veto this rather ingenious idea. Subsequent developments led us to the realization that the counsel we had engaged was a competent advertising agency, whose greatest accomplishment in public relations lay in its having successfully sold itself to The Institute.

8. I have come to realize that there are several qualifications for a public relations counsel. First, the counsel must know his client intimately; second, he must know, intimately, the field in which his client operates and third, he must be continually available. It is well at this point to discuss the purpose of public relations.

9. Walter Hagedorn of Southern California, a member of The Institute, has always interested himself in public relations. The other day he sent me some thoughts on the subject. His opening remarks are as follows:

"Public relations constitute the field of each individual's contact with others in the course of business or pleasure. It is the practical application of the Golden Rule in its truest sense. There is nothing particularly difficult about these relations, nor is there any secret or complicated formula for their proper practice."

I agree with him in general. I am not altogether certain that public relations can be boiled down to anything as simple as a practical application of the Golden Rule. I am inclined to believe that a universal acceptance and practice of the Golden Rule would eliminate the necessity of public relations and public relations counsels. Stripping public relations of high sounding conno-

tations, and being entirely frank with ourselves, we know that engaging public relations counsel and spending money for public relations is done for one purpose only, and that is to put oneself across satisfactorily and with profit to a potential clientele. It is a selfish motive, but one that justifies itself and, after all, without a touch of selfishness there is no progress and no success.

10. Some people like to think of public relations as educational. It is—but the educational aspects are certainly limited to educating the public or clientele along lines which will redound to the benefit of the educator.

11. Now, by what means do we achieve good public relations—which is to say, how best can we make ourselves known with satisfaction? A short and immediate answer is "by all possible means" and this, I think, is the best answer. Public relations result from daily contacts, from whatever we say and do, from our writings, from our talks, not only to the public but to private clients too. Good public relations depends on our reputation for service. Granted that we must, on occasion, emphasize this reputation, in order not to be forgotten in the hustle and competition of this busy world. We must spend money on emphasis. (Public relations sometimes depends on such things as the espousal of the right cause at the right time.) The general aim is to obtain a favorable public regard for ourselves and our product.

12. As far as The Institute is concerned, and specifically the Department of Public and Professional Relations, the struggle for obtaining this regard is a full time job. The mere engagement of a public relations counsel won't do it. After all, a counsel is just what the name implies—he counsels us, he advises us. It is up to us to evaluate his professional advice, just as any owner does not accept without question the architectural advice of members of this profession, but reserves his judgment and weighs the professional opinion against his desires and ambitions as a layman.

13. The implementation of successful public relations is both tangible and intangible. This any successful architect knows. Scratch any successful, outstanding office and you will find that the firm is very smart with its public relations—big or little, tangible or intangible.

14. We must differentiate between public relations, publicity and advertising. Public relations is the sum total of all that goes into creating a successful impression. Publicity is an instrument toward that end.

15. Advertising, which is often confused with publicity, we are really not concerned with, at least, on the national level in The A.I.A. In the first place, advertising for us would be of questionable propriety and secondly, we know perfectly well we have not the financial means to engage in any worth-

while advertising program on a national scale. It has been repeatedly suggested to us, and even forcibly recommended, that The A.I.A. engage in such activity as the goodwill advertising programs, for instance, as undertaken by the American Telephone and Telegraph Company, (which certainly does not need to advertise in order to sell telephones). That Company conducts an excellent advertising program to the end of building up public goodwill towards itself. Programs of this nature run into millions of dollars a year and are carried out with cleverness, brilliance and telling effect. In the construction industry, The Associated General Contractors of America, Inc. undertakes something of this sort on a more modest scale. But, in order to make an impression on the public mind, vast sums of money must be expended. We have not the means and probably never will have and again, (I repeat), it is not entirely clear that we would be acting with propriety.

16. I have noted that several Chapters have engaged in group advertising programs. These have been conducted with dignity and for the benefit of all architects in the area. I have no way of judging what the success of those programs has been. I rather doubt that the effect has been pronounced.

17. Let us consider publicity, which is the means of getting your message across. There are several media. The first are the pages of the press, then magazines, then the publication and statements issued by our own organization, then the radio and last and most important, the individual member of The Institute who is, without question, the most powerful and important medium of publicity that the profession has.

18. Our job with the press lies in getting news of The Institute and of the profession favorably in the public print. This we attempt by issuing news releases, which are distributed to some 850 editors through the United States, including all the leading newspapers in towns of certain population, of towns wherein we have members and of course to the wire services and magazines, including some overseas. Of course, very often newspaper items appear which are not based on our releases. This occurs when reporters pick up anything that we do or say that they consider of interest to the public. We try to foresee these contingencies. For instance, when we testify before Congress, there is generally a press table. We prepare releases for distribution in order to facilitate matters, but the treatment by the press will be such as determined by the reporters at the time the news is made.

19. It is no trick at all to get headlines. A quick way is, of course to shoot another architect — provided either the shooter or his victim or both are prominent people. It is, incidentally, very easy to get bad headlines which seems to have more news value than the good. Such is the taste of our sordid world.

20. Sometimes our effort is to avoid headlines. To this end we try to anticipate news which might be unfortunately considered and beat the press to the punch with an enticing release. This is not altogether difficult as editors are so much in the habit of being fed releases that if they are aware we distribute them, they may even wait to hear what we have to say. Reporters are human, like the rest of us, and avoid unnecessary effort, and a release will often save them the trouble of writing a story. In fact, this disposition is carried to even great extremes. I recall that as I was sitting at the press table at an Institute banquet that when the speaker of the evening arose a reporter whispered in my ear — "We know exactly what he is going to say even though he has not handed us his statement; his talk is always the same and we have it on file. Goodnight." It is not always that the press can anticipate with such success.

21. We must design our releases to catch the editorial eye. It is the first paragraph that counts. As you all know, news cannot be manufactured successfully. You have to have it or to make it, which means you must have said or done something worthy of a story. This is not always easy when the membership demands a certain amount of continued publicity.

22. All releases distributed by The Octagon must be on a national basis. We do not publicize local activities, except on the occasion when The Institute awards honors to individuals. In those instances, we furnish an appropriate release to the individual's home town papers. There is, however, a national slant to such a story.

23. News is generally what is regarded as entertaining or the satisfaction of curiosity on the part of the reader. Architecture seldom entertains or interests any but ourselves or satisfies curiosity except architecture in its more progressive and drastic forms. Academic architecture is not news except in certain parts of the country, where a feeling for the classic is a powerful part of the local tradition. Advanced or fantastic architecture is better news. What architects may have to say is generally of little interest outside of the profession or the construction industry unless the expression relates forcibly to a subject of universal concern, such as housing, town planning or the architecture of the coming Atomic Age. Other professions, such as law and medicine are more fortunate than we, in that the public has a keener appreciation of suffering and of death, of crime and of difficulties with the law, than it has with ethics or with progressive improvements to the comfort of living.

24. Architectural efforts are less drastic and less spectacular and I think there is a basic reason for this. In the main we do our job well and have done so for decades. Our buildings although never satisfactory to ourselves (such is the nature of architectural ambition and progress), are, on the whole, satis-

factory to the public. They stand up, they look well enough and they actually work, some better than others, but on the whole none sufficiently badly to warrant the pronounced disapprobation of the public. An illustration of this lies in the fact that it is relatively easy to raise money for research in cancer or tuberculosis or for infantile paralysis, but it is extremely difficult to raise money for the research of building and housing. Such research has to be motivated primarily by the producing companies who are naturally interested in finding wider or newer markets for their products. All this raises the question — how can or should architects make news?

25. Publicity through the magazines does not achieve the importance that some of us should like to give it. For publicity purposes, those magazines which would do us the most good are the popular magazines — *Colliers*, *Saturday Evening Post*, *Reader's Digest*, and any that have the greatest sale on the country's news stands. Maybe we should even venture into the comics and catch the public attention in its more youthful stages of development. Too often such publicity as we achieve in the popular magazines contains elements of misinformation and an emphasis on aspects of not too great interest to ourselves. It possibly stems from the fact that so much of the material appearing in popular magazines is hack written, to such an extent that the average popular magazine fails to stimulate the interest of people who have achieved the requisite intellect to participate in a professional field such as architecture. We have not yet solved the problem of carrying our message in the popular magazines.

26. There are of course the three standard magazines of the profession — *The Architectural Forum*, *The Architectural Record* and *Progressive Architecture*. These are all excellent journals, which certainly stimulate our interest and which are now important and sought after documents in the architectural libraries of the schools. However, their influence is limited to the profession and the construction industry — a public that we do not really need to reach. They are of chief interest to the profession itself, not only because of their text and photographs, but because they have become to be the greatest agents for the advertising of the producers wares that are of interest to the profession. In this they are highly successful. The advertising pages of these three journals sell the products to the public through the architects, builders and promoters. We know that we can find in them the latest information on available products. But as a medium for carrying the profession's message to the general public, they are not of outstanding value and cannot be.

27. Often we are asked by our membership to interest ourselves in publicity through the radio. We have tried this. National officers have spoken at

round-table discussions and on other programs on national hookups. We have no way of telling if any substantial segment of the listening public tuned in. I am inclined to doubt that it did. Who would want to tune in on a roundtable discussion on building costs for instance if a good concert or athletic event, a quiz program or comedian is available at the same time. As far as the radio is concerned as a medium for us, I think its chief value lies in local broadcasts. There are many of you who probably have access to time on the air on the local stations to a local audience. The people would know you by name anyhow and might be interested enough to tune in. You would also be able to determine, through your local press and comments, whether or not your effort on the local station had been worthwhile. I suspect that in many places in this country such a program would be effective.

28. Our best medium of publicity is you yourselves; — the individual member of the profession. You are away and above the most important cog in the whole machine. The man in the street, in the last analysis, judges the entire profession by his personal knowledge of an individual architect through his success or lack of success with that architect. The medical profession, for instance, publicizes widely the doings of its national figures, and publicizes any important developments, advances, discoveries or research that it undertakes, but the general public impression of the medical profession is dependent upon the family doctor. The public's opinion of the profession is 99% dependent on the excellence or otherwise of the service rendered by each individual architect to his client and by the design of the individual structure. No amount of A.I.A. public relations can offset poor service and inept design. It behooves us as individuals to bear in mind that never for a moment are we not being regarded. The whole profession is judged by your individual actions.

29. You may enhance the prestige of the profession by taking a greater part in community affairs, and becoming well known figures in your local communities and authorities of influence and respect.

30. The A.I.A. strives to keep the pro-

fession continually and with credit in the public notice. In addition, we let the membership know that we are active and endeavor to keep it immediately informed on matters of interest. Our efforts require expert guidance. Our efforts must be tempered with restraint. We must be on guard to offset the effect of our present unfavorable public relations.

31. The members of the profession are intelligent, energetic, wide awake people or they would not be architects. They often take it upon themselves to express themselves forcibly. This we encourage, but we do ask that if members speak on a national issue or question that they inform themselves of The Institute's policies and experience. If they elect to disagree with us that is their privilege, but the fact of disagreement should be made clear to the public.

32. Too often the writings and sayings of architecture for the public only serves to create the impression that architecture is in a bad way. For instance, we criticize so often and so vehemently that naturally the public assumes that our criticism is justified, but they know at the same time that we are in a large measure responsible for the planning of our cities and consequently, criticism of other architects and architecture which is not constructive only serves to decrease the public esteem of our profession. The architects capacity for and indulgence in criticism of his fellows though it bespeaks an intellectual pride — nevertheless cannot fail but convey to the public an over-all sense of professional failure.

32. Too, we must understand better and be tolerant of the other segments of society. There is a disposition on the part of architects to hold the opinions of others in scant esteem. There results a subtle and natural relation stemming from injured pride. This applies especially to the average architect's conception of the other professions in the construction industry.

34. At the last Convention one of the sessions devoted itself to a certain extent to a criticism of the criteria on housing established by bankers and other financing agencies. The fact was overlooked that bankers are charged with the responsibility of spending other people's money, and that the best interests of the real owners. In this regard they know that they cannot run counter to consumer demand.

Herein lies a great objective of public relations for the profession — to affect and guide consumer demand to the end that architecture may progress and that the profession may be held in high esteem.

Consumer demand is in normal times the greatest source of energy in the United States. It guides the democratic processes. I leave you with a question — a paramount question for the organized profession. How can we affect consumer demand? That I think is a good topic for our ensuing discussion.

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Arthur K. Hyde

Session on Public and Professional Relations

M.S.A. Meeting at Mackinac Island,
August 8, 1948

Arthur K. Hyde, Chairman

This thing **Architecture** which we all serve is ancient, broad and comprehensive. It touches practically every phase of human existence.

Its wide range of aspects are usually grouped into three chief characteristics, two of which are assigned such titles as **Strength** and **Beauty**. How idyllic life would be for us architects if in a sublime and detached atmosphere, we had only to deal with these two technical and artistic phases, designing buildings, on paper only, of increasing sturdiness and evermore beautiful.

The third characteristic is of a sterner nature and is often known by such words as **Function** and **Accommodation**. If the technical phases are Mary, here then is Martha. From the words Function and Accommodation emanate such thoughts as: the reason for architecture, mankind, service, the public and finally that all-important aspect the client. This brings us to our subject for this session, Public and Professional Relations, without which architecture is all a dream. These thoughts are but a simple development from that familiar definition of architecture, "Well building hath three conditions: commodity, firmness, and delight; architecture is the focus where these three converge."

We are privileged to have with us this morning a gentleman from our Institute staff in Washington. It was interesting to read the article in the last Journal which told of the acquisition of the Octagon and reminding us of the earlier days of our national organization. The strength and prestige we now enjoy has been built in less than a hundred years by the work and devotion of many stalwart souls whose strong belief in the principles of the Institute laid the foundations. From meagre beginnings, influence of our national headquarters has grown in effectiveness. This important work is now carried on by a well-rounded staff which watches our interests and fights our battles. Those who often inquired "what does the Institute do for me?" are becoming acquainted with the vast amount of work which is carried in our behalf.

Our first speaker this morning, Mr. Edmund R. Purves, Director of the Department of Public and Professional Relations of the A.I.A., is our liaison officer between the profession and the public and government. He effectively fights our battles on a national level and pleads the cause of the architects wherever our interests are concerned. Mr. Purves has had a varied and distinguished career including participation in two world wars in which he served with distinction, recognized by several awards. He has now resumed his duties at the Octagon where his abilities make a large contribution to the effectiveness of our headquarters staff.

It is a real pleasure to present Mr. Edmund R. Purves, who speaks to us on the subject, "The Profession and the Public."

(Address by Mr. Purves)

We regret that Col. Burdick of the Detroit Free Press and Pat Dennis of the Detroit Times are unable to be with us. We are fortunate, however, in having with us Mr. Ernest Baumgarth who has long served our profession through his section in The Detroit News. The wide circulation of this paper forms an important part in the work of Public Relations. What he will have to say will, no doubt, overlap the remarks of Mr. Purves for the two subjects are much the same. I take pleasure in introducing Mr. Ernest A. Baumgarth who will speak on the subject, "The Profession and the Press."

(Address by Mr. Baumgarth)

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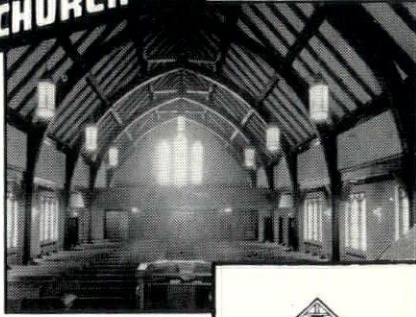


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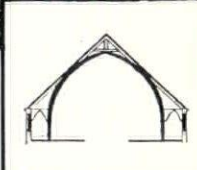
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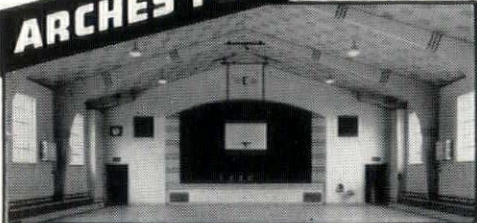
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**COOPERATIVE COMMITTEE
HOLDS FIRST MEETING**

The first meeting of the National Joint Cooperative Committee of the American Institute of Architects and The Associated General Contractors of America was held in Washington, D.C., this month.

Discussing the scope of the activities of the joint committee, which was established last month, committee members agreed that the general purpose will be to provide an avenue through which building construction problems of mutual concern and interest to architects and contractors can be presented. The problems will be studied for possible applications to professional and construction services offered in the building field.

The joint committee will consider any such problems submitted to it by general contractors, architects, others in the construction industry, as well as public and private groups and individuals in general.

Questions can be referred to the joint committee in care of either of the co-secretaries: Mr. Edmund R. Purves, Director of Public and Professional Relations, the A.I.A., 1741 New York Avenue, N. W., Washington 6, D. C., or Mr. W. A. Snow, manager of the Building Contractors' Division, the A.G.C., Munsey Building, Washington 4, D. C.

It was emphasized that the joint committee will not supersede or interfere with the activities of existing committees of either the A.I.A. or the A.G.C., limiting itself to recommendations to the parent organizations and appropriate existing committees.

A.I.A. committee members present at the organizational meeting were:

Mr. James R. Edmunds, Jr.,
Baltimore, Md. (Co-Chairman)

Mr. Edward G. Conrad,
Cleveland, Ohio

Mr. Harry B. Tour,
Knoxville, Tenn.

A.G.C. members present were:

Mr. Walter L. Couse,
Detroit, Michigan (Co-chairman)

Mr. William Muirhead,
Durham, North Carolina

In addition, Mr. H. E. Foreman, Managing Director of The Associated General Contractors of America, was present.

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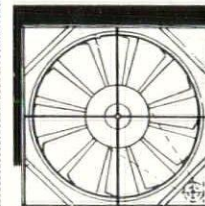
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WEEKLY



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No. 34

THE CHURCH and THE ARCHITECT

Published by the Church Architectural Guild of America, an organization devoted to the promotion of excellence of design in church architecture and the allied arts, and located at 419 Fourth Avenue, New York, N. Y.

A work of noble art is in itself, by its composure and perfection, a peace giver, a restorative, a sanctuary for the moment inviolable.

—VON OGDEN VOGT

There are two parties vitally concerned in any church building or remodeling program.

The Party of the First Part is The Church, the congregation and pastor who would crystalize and symbolize their faith and hopes and dreams in a place of worship, who would build a House for God of which neither He nor they shall ever need to be ashamed.

The Party of the Second Part is the Architect—the skilled technician and designer, trained in the high art of working out men's dreams in enduring and fitting materials; in building strength and beauty into the entire ecclesiastical structure.

These two must work together, if the building is to be good, beautiful and true. Each demands certain work and functions of the other; there are certain things each must and must not do.

Suppose we consider first the part of the church.

THE CHURCH

In order to build a working team of a devoted people who know what they want and an architect who can plan and design it, the church must:

1. Survey Your Community.

Know in advance the needs you must meet. A house-to-house canvass is advisable; it will reveal much you never knew existed in the community. This survey should at least outline the needs and problems of special groups—transients, tenants, home owners, students, church-

school prospects, the churches and the unchurched. It should take account of the residential, industrial and commercial trends, of the presence of a YMCA or other year-round recreational projects—all of which may drastically influence the type of church you will build. With this material in hand, you will be ready to plan a really comprehensive program for the future.

2. Consult a good church architect.

Not just any architect, but one experienced in ecclesiastical planning and design, if you hope to plan intelligently for your future growth. If the purchase or use of a new site is contemplated, the architect should be consulted **before** the site is determined upon; he is trained to know whether or not the land will best "fit" your architectural and economic needs. Many seemingly desirable sites, may upon analysis of contours, dignity of location, zoning and build-laws, adaptability, etc., be distinctly undesirable.

3. Organize a General Council for the project.

This General Council should include representatives from every department and interest in the church. Take full advantage of the experience of your church-school staff in planning your educational plant, of the ladies in planning your kitchen. It is advisable at this point to divide the work of the church under four sub-committees, working under the General Council. (The Council will of course be governed and guided by the Board of Trustees or by what

every body is by law authorized to hold the property and act for the church.) The Executive Committee of this General Council should be made up of the Chairman of the Council, plus the four chairmen of the following four sub-committees.

(A) The Program Committee.

This committee will prepare recommendations on facilities and equipment to be provided, list all needed rooms and the desired capacities of all rooms, suggest duplicate use of space and rooms and check preliminary plans to see that these needs have been met. It will study the possibilities of various programs of worship, the most successful methods in religious education adaptable to this particular church, and the recreational and service activities necessary. Wise counsel can be secured here from denominational or inter-denominational agencies.

(B) The Construction Committee.

This is really your committee of final authority. It should be empowered to decide upon and employ the architect, working under the laws and provisions of the church. Some call this the Building Committee; by any name, it is directly responsible for the work of actual construction. It goes to work only **after** the Program Committee and the General Council have done their work and submitted their recommendations. This committee works directly with the architect and in consultation with him, decides all questions of de-

tailed planning, selection of materials, equipment and appliances, selection of the contractor or contractors.

(C) The Publicity and Promotion Committee.

This committee will use every available means to call the attention of the congregation and the public to the building project. It will cooperate with the minister in supplying building materials; it will encourage the study of church symbolism, architecture and the arts in the church school. It will gather material for newspaper publicity, cooperate with the Finance Committee in preparing the prospectus for the campaign, help prepare and publicize plans for such special celebration as ground-

breaking, cornerstone laying, dedication, etc.

(D) The Finance Committee.

The name denotes the function here. It will be necessary for this group first of all to consult with denominational agencies, to avoid embarrassment to both the church and the denomination in money-raising techniques. The maximum money available, and the amounts of money to be available at definite periods as the financial campaign progresses, should be determined and stated before any plans, even the preliminary sketches, are drawn. The capable architect will then know, in the very earliest stages, just how much building can be had for the money in sight; it is important that he should know just how and when the money is to come in, during the balance of construction.

The Finance Committee will set up a program suited to the congregation and the community; earmark adequate amounts for plans, designs, engravings, pictures, publicity, etc.; seek regular monthly contributions rather than large single gifts—\$10 per month for 10 months, for instance, rather than one gift of \$100; assign carefully selected and trained canvassers; determine before any contracts are let, the maximum amount of debt the church should assume, the amount of cash to be on hand and the amount to be subscribed, and arrange special collections on special days to provide a fund over and above the amount necessary.

So much for the church. Now let's see what the church may expect of the architect.

THE ARCHITECT

The architect is a member of one of the world's most learned professions. He should be a man of high technical skill and knowledge, business and executive ability. He has studied in liberal arts, literature and history as well as in business administration, design, architecture and engineering. To practice his profession, he must be licensed (with the exception of a few small states) in each and every state in which his buildings are to be erected, and to obtain such a license and become a Registered Architect, he must pass rigid examinations. When you select your architect, look well to his background; be sure you do not get a mere "plan drawer" who may be a builder or draftsman with a smattering of architectural knowledge.

This architect must be skillful, above all, in ecclesiastic design. His artistic judgment should be based upon a deep religious sense of the purpose for which his work is created. Coupled with this must be a real knowledge of historical ecclesiastical architecture and the proper degree to which this historical precedent should be modified to meet

the trends, needs, ideals and inventive progress of modern times.

There are two methods of determining upon an architect:

1. **By direct selection.** It is quite proper for the Building (or Construction) Committee to interview several architects, to review their past work and experience, and to learn from them how they would approach, in a general way, the specific building program in hand. It is unethical, however, for any architect who is a member of the nationally recognized American Institute of Architects to prepare any sketches or other drawings of any kind, whether free

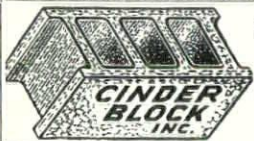
(See CHURCH, Page 6)

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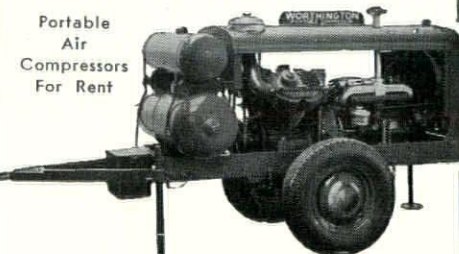


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Air View - University Terrace, Ann Arbor, Michigan



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CHARLES NOBLE, A.I.A.
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University Terrace—Housing Project

TOPOGRAPHY PLAYED IMP

By

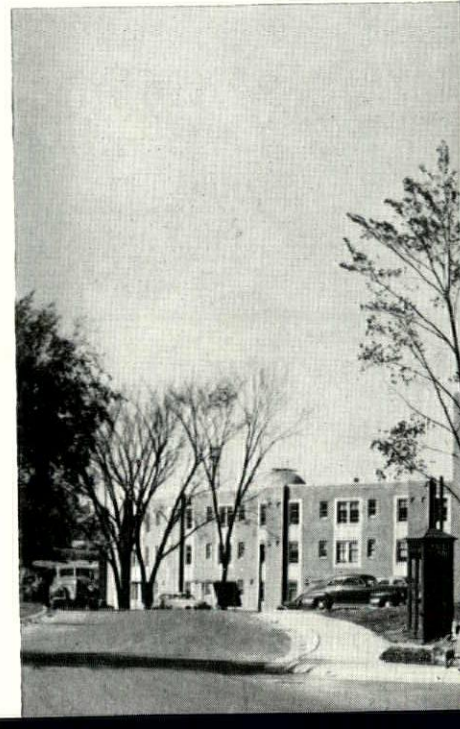
University Terrace is a housing project built by the University of Michigan for the use of married students. The site is just east of the University Hospital and it is a piece of property with great differences in elevation.

The layout of the buildings was very largely governed by the topography. The buildings are grouped around what was once a small hill. One of the first considerations was the grading and proper development of this very rugged site. A large amount of fill dirt was

needed for the construction of roads that approximately sixteen feet taken off the top of the hill resulted in about thirty thousand cubic yards of dirt which was used for the development of the site and construction of roads leading to it.

Inasmuch as this is a self-liquidating project, the cost of construction had to be kept to a minimum, thereby eliminating any suggestion of ornamental architecture. This same thought of economy was necessary to achieve goals.

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A.

g conditions in the apartments, at same time, keeping them down to very minimum in area.

e apartments consist of two types. with a living room, dining space the living room, and kitchen facil- in the dining space, a bathroom and y generous closet. The other type e same as the one just described the addition of one bedroom.

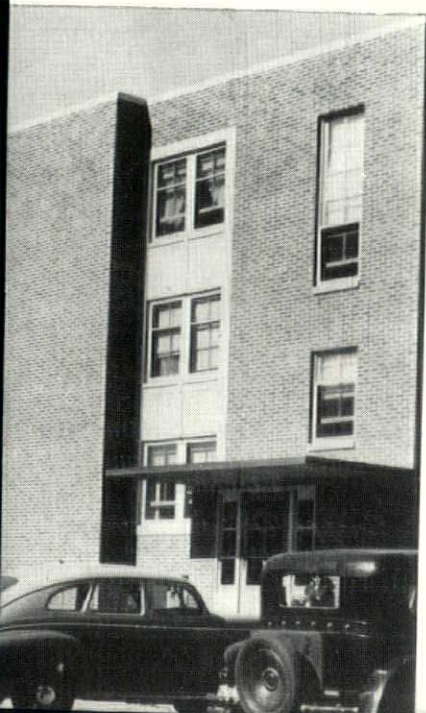
e buildings are of "Stran-Steel" ruction with brick veneer exter- nd concrete floors over the Stran-

Steel joists. This type of construction was found to be somewhat less expensive than straight reinforced concrete.

The project consists of twelve, three story apartment buildings with an average of twenty apartments to a building. The heat, light power and hot water comes from the central power plant belonging to the University. The apartments themselves are furnished by the University.

It is needless to say that the project has been completely filled from the very start.

g 240 Apartments For Married Students Michigan



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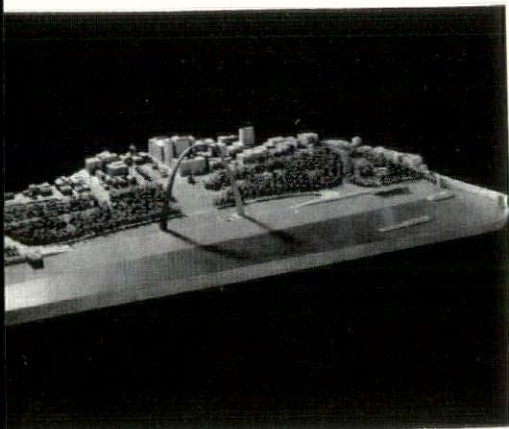
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A model of the winning design for the Jefferson National Expansion Memorial Competition, St. Louis, was recently completed by Mitchell Models, 112 Water St., Benton Harbor, Mich. Eero Saarinen & Associates, Architects, Bloomfield Hills, Mich. were the winners.

CHURCH, from Page 2

of cost or not, as long as any other architect is being considered for employment by the Committee. Also, it is well to keep in mind that the

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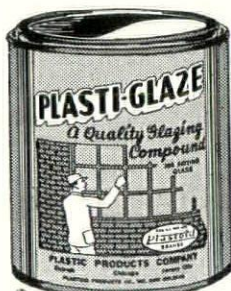
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Construction Committee, and never the minister, on his own initiative, selects the architect.

2. **By Competition.** If such a competition is desired by submission of sketches, drawings or other data, reputable architects will enter only when it is conducted under methods of procedure approved by The American Institute of Architects, which usually provide that each competitor be paid a stipulated sum for the drawings which he submits in an **anonymous competition**. If you wish to consider this competitive method, write to the Secretary of the Church Architectural Guild, and he will furnish you with complete information.

As soon as the church has selected the architect, both parties should enter into a contract covering in detail the services to be performed by the architect and the fee to be paid him. The professional services of the architect and the compensation for such work, to be paid for by the church, divide usually into five separate stages or "parts." Advance sketches and other data are at times desired by the church before entering into the formal contract, but such work should be performed by the architect only if he has the definite assurance of the church that, if such sketches and data are in general satisfactory, the church will enter into the formal contract. (See also below, under "Consulting Architect.")

PART I: Preliminary drawings and outline specifications.

Rough plans and exterior designs of one or more suggested solutions of the problem; these to be revised or modified until a general solution is obtained that meets the approval of the church. Then a final set of plans, elevations, sections, drawn to scale, and an outline specification, all sufficient to determine an approximate estimate of cost.

If, upon the completion of the above work, the church should desire to terminate this contract, it may do so and be under no further obligation to the architect.

PART II: Contract drawings and specifications.

The preparation, in the rough, of all basic drawings and of all parts of

the specifications as are necessary for an intelligent, complete and final review by the church. Written approval should be given by the church of the above data, and a complete set of all the documents filed away by both church and architect. The scale of the above drawings shall be such as are adequate, in the opinion of the architect, for a clear interpretation of all essentials.

PART III: Final working drawings and specifications.

Final and complete architectural, structural, and mechanical plans, elevations, sections, details and specifications necessary for qualified contractors to intelligently make their estimates.

If and when such estimates are taken, or contracts are awarded, the

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architect may assist in the preparation of all necessary contract documents.

PART IV: Additional drawings, specifications and data.

As the work of building progresses, the builder will require additional drawings and other information to properly execute the working contract drawings and specifications. This work includes the coordination of all architectural, structural and mechanical shop drawings, and the preparation of large-scale and full-size architectural details as necessary. It includes details of such items as woodwork, stonework, windows, stairways, wall sections, etc. It does **not** include any special designs such as may be required for built-in furnishings, organs, sound amplification or other special mechanical installations for which the architect is entitled to an additional fee.

PART V: Architectural supervision.

This provides for a thorough and systematic inspection by the architect of the building, from inception

to completion, as frequently as is deemed by him necessary to assure the church that the contract or contracts are being faithfully executed; and that the payments to the contractor or contractors are based upon the work satisfactorily completed and approved by the architect. This supervision by the architect must be distinguished from the continuous personal superintendence to be obtained by the church's clerk-of-the-works, if such a full time superintendent is deemed necessary of employment by the church.

THE CONSULTING ARCHITECT

At times the church may, to its distinct advantages, engage the services of a Consulting Architect to assist in the initial set-up of the construction program and also to crystallize the first stage of the work by preparing the publicity and preliminary drawings and specifications. (See above under Architect, Part I, Preliminary Drawings and Outline Specifications.) After this complete preliminary procedure has been established, the church is then free to proceed further, as its interests may dictate.

A Consulting Architect can also be of service when the church, for reasons of its own, may engage an architect who has not specialized in ecclesiastical work, competent though he may be in other types of design.

In either case, it is hoped that the Church will maintain its contact with the Consulting Architect until the completion of the project.

THE INTERDENOMINATIONAL BUREAU OF ARCHITECTURE

Available also, and of tremendous value in the early stages are the consultant services of the Interdenominational Bureau of Architecture. It provides valuable literature written out of long experience in the field. Address your inquiries to The Director, 297 Fourth Avenue, New York 10, N.Y.

ARCHITECT'S FEES

Architectural fees vary in different sections of the country. For church work, they are usually higher than the fees charged on other building projects (such as commercial and industrial buildings, for instance), because they involve far less repetition and far more detail and call for more time on the part of the architect in committee meetings, consultations, etc.

It is customary to:

1. Grade the fee in relation to the cost of the project; i.e., the lower the cost, the higher the percentage of the fee, and vice-versa.
2. Increase the normal fee for buildings to be erected a part at a time, or for alterations to existing work.

The architect's fee is paid as may be agreed upon, during the progress of his work. It is suggested that the church consult the standard form of contract between owner and architect, as issued by The American Institute of Architects, for more detailed data.

BILL CORY DAY

Everyone knows the poet, inventor of sidewalk elevators and escalators for ranch-type houses.

On June 25, the building industry hereabouts honored William A. Cory on the occasion of his retirement after many years of service with the Otis Elevator Company.


Among the tributes at Beach Grove Country Club, near Windsor, Ont., was that of our President, A. N. Langius:

"It is my privilege, as President of the Michigan Society of Architects, to extend to you the best wishes of the Society on your retirement from the Otis Elevator Company.

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DOLLAR VOLUME BREAKS RECORDS

The dollar volume of construction for the first six months of 1948 is approximately 7.7 billion dollars according to the mid-year review prepared by the United States Department of Commerce. This is an increase of 35 per cent over the first six months of 1947, and is record-breaking dollar volume.

Physical volume is another matter. This according to the report from which all the material in this article is taken, is only 19 per cent above the corresponding months for 1947 (this comparison being for only the first five months). Thus is reflected the higher costs of 1948. A comparison of still

greater importance is the first five months of 1948 with first five of 1942. For physical volume, 1942 is the winner by approximately 20 per cent.

Residential construction accounts for about 40 per cent of the 1948 total (dollar volume). Of all the different classes of construction the only one we find in the long booklike report is industrial construction.

The report gives a prognostication that total dollar volume for 1948 will reach \$18,000,000,000. It itemizes this estimation for 1948 with the actual for 1947 in the following very interesting table.

	(Actual) 1947	(Estimated) 1948
Total new construction	13,977	18,000
Total private	10,893	13,850
Residential (excl. farm)	5,260	7,100
Nonresidential building	3,131	3,750
Industrial	1,702	1,425
Warehouses, office & loft bldgs.	216	375
Stores, restaurants & garages	619	1,000
Other nonresidential building	594	950
Farm construction	450	500
Public Utility	2,052	2,500
Railroad	318	350
Telephone and telegraph	510	625
Other public utility	1,224	1,525
Total public	3,084	4,150
Residential	182	75
Nonresidential building	505	1,000
Industrial	25	25
Educational	275	525
Hospital and institutional	81	225
Other nonresidential building	124	225
Military and naval	204	200
Highway	1,233	1,600
Sewer and water	331	450
Misc. public service enterprises	117	125
Conservation and development	396	550
All other public	116	150

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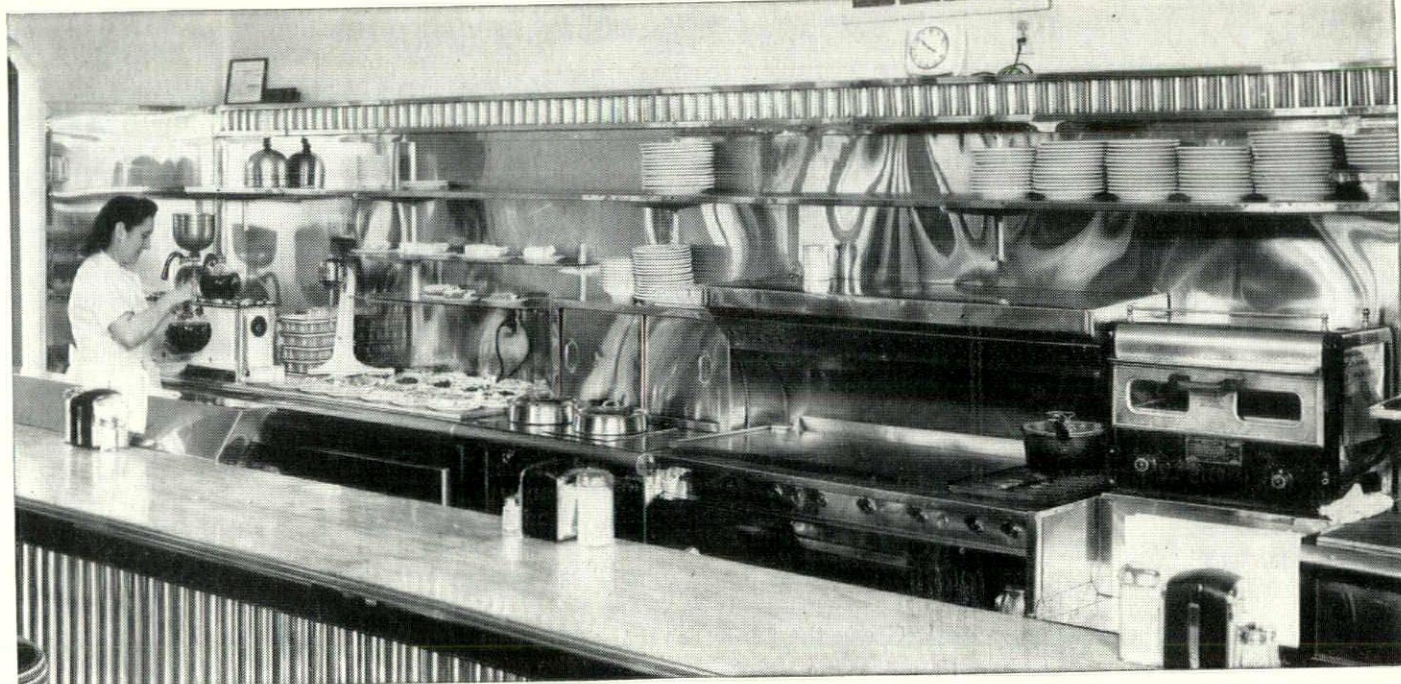
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THE TEMPLES RESTAURANT, 16126 Livernois, shown in the photograph above, is equipped with gas-fired counter broiler, griddle, steam table, and coffee maker. Home-made pies served in the restaurant are baked in a gas range oven in the kitchen. An automatic gas water heater furnishes hot water for dishwashing, rest rooms, and cooking needs.

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Volume XXII

DETROIT, MICHIGAN, AUGUST 31, 1948

No. 35

PRIZES AWARDED AT MACKINAC ISLAND

2 P.M. Saturday, August 7, and Presentation of Activity Awards at Breakfast Sunday, August 8; MSA 5th Annual Mid-Summer Meeting, Mackinac Island, 1948.

By Arthur J. Zimmermann, Chairman, Committee on Golf and Special Events

Eleven architects and producers teed off Saturday afternoon at the Hotel Golf Course. It was an eighteen-hole tournament. Each player registered his name and handicap on the board before starting. The course is only nine holes, which meant making two rounds. Five of the late-comers were only able to play nine holes and make the cocktail party at 5:30 P.M. Par on the course is 70.

Of the six who finished the eighteen holes, two were tied for first place with a score of 76 and the third-place score was 78. One first or fourth place was recognized for those who only played nine holes.

GOLF AWARDS WERE:

1st Place—R. S. Kastendieck, Architect, Gary, Indiana (he won a draw conducted at breakfast Sunday from W. Kirschner who had tied for 1st place) Gift was a golf bag furnished by L. L. McConachie, Heating Contractor, Detroit.

2nd Place—Walter Kirschner, Producer (U. S. Hoffman Machinery Co.), New York City. Gift was one dozen golf balls furnished by D. G. McLeod, Murray W. Sales & Co.

3rd Place—Paul Sewell, Architect, Detroit. Gift was a set of golf club mittens furnished by M. J. Maley, Pittsburgh Plate Glass Company.

4th Place—President A. N. Langius (nine hole prize). Gift was quart of scotch furnished by W. Kirschner, U. S. Hoffman Machinery Co.

Other gifts furnished by Walter Torbet, Detroit Steel Products Co.; Mr.

Frazer, Belden-Stark Brick Co., Harlan Electric Co., and The Michigan Society, as its part in the proceedings, were presented as other activity awards as follows:

to Mrs. Arthur K. Hyde—the most attentive architect's wife at the conference with particular mention of the fact that she was the only lady to attend the Friday afternoon meeting (and sit thru or listen to Clair Ditchy's speech) and the only lady that attended all the business meetings of the Society.

to Mrs. Clair Ditchy—Hailing the future first lady of the architectural profession in America; i.e. when her husband becomes President of The American Institute of Architects, and for her service in helping the committee during the conference.

to Mr. Alden Dow (a string of bells)—The man who rang the bell during the conference by his contribution of photographic equipment, service, and experience as well as his enthusiasm toward making the conference a complete success.

to Mr. Neil Gabler (a model horse)—Hereby recognizing the architect who did the most horsing (??) around during the conference with particular reference to his suggested worm's eye views and belly good pictures.

to Mr. & Mrs. Ralph Bauer—The Conference Chairman and Lady as the ideal host and hostess of the architects in northern Michigan who did so much to make all who attended a part of the activity, to make everyone acquainted, feel at home and enjoy the meeting; to Mr. Bauer for his service as chairman and to Mrs. Bauer for being such a considerate, congenial, and patient hostess to those at the conference.

to Roger Allen (souvenir ash trays)—With the hope that his stories in the

future, do not smell like his cigars; the ashes of which scattered around the Grand Hotel didn't, we hope, embarrass any of the guests or kill a single moth lurking in the northern sunshine. Are you tuned in Roger?

to Ernest A. Baumgarth (an ornamented ivory back scratcher)—Recognizing the nick name conferred in the Snack Bar, "Mr. Garden Hose of 1948", with the hope that our gift will be useful and retain pleasant memories.

ADVANCE NOTICE

FIRST FALL DINNER MEETING, DETROIT CHAPTER, A.I.A.

At E. S. D., Wednesday, Sept. 15, 1948
Board Meeting, 4:30 p.m. Dinner 6:30 p.m.
Program, 8:00 p.m.

SPEAKER: Mr. Harold R. Sleeper, A.I.A., President, New York Chapter, A.I.A., and Mrs. Sleeper.

SUBJECT: "THE HOUSE FOR YOU", from the title of their book by the same name.



Mr. and Mrs. Harold R. Sleeper

Following dinner, members will adjourn to the Small auditorium in the same building for the lecture, which will be open to the public, without charge.

Ladies Invited to Dinner and Lecture.

M. S. A. BOARD MEETING

Detroit Athletic Club, Wednesday, Sept. 1, 1948
Board Meeting, 4:30 p.m. Dinner, 7:00 p.m.

In addition to the usual business matters, the subject of the time and place for the next (35th) Annual Convention of the Society will be discussed.

THE LEGAL BACKGROUND OF ZONING

By CHIEF JUSTICE W. M. MALTBIE

Delivered at the Planning and Zoning Clinic—Hotel Bond—Hartford, Conn.—November 12, 1947

Sponsored by the Research and Planning Division of the State of Connecticut Development Commission

(Courtesy of American Society of Planning Officials)

It is not my purpose tonight to discuss in any detail the statutes governing zoning and particularly the acts passed by the last General Assembly; these, I understand, have been before you in meetings held in the course of the day and as they involve questions which may quite likely be presented later in the courts. I do not want to disqualify myself from acting in the decision of them by now asserting my own interpretation of their meaning and effect. My main purpose is to attempt to outline for you the constitutional and legal background upon which all zoning rests.

Zoning is, of course, an administrative matter. That is to say, its administration is entrusted to public officials who form a part of the executive and not the judicial branch of our government. But because zoning commissions and boards have often to determine questions which arise as between the conflicting interests of individuals, they do act at least in a

quasi-judicial capacity and all their decisions are subject to ultimate review in the courts. For that reason the judges of those courts have a very real concern in the way in which the zoning laws and ordinances are administered. Nor should it be forgotten that zoning authorities can only exercise such power as has been validly conferred upon them by General Assembly and that they must always act within the bounds of the authority vested in them. They not only exercise a power which is conferred upon them by the statutes of the state, but they have no right legally or morally to disregard the restrictions which that law casts about them in the performance of their duties.

In any consideration of zoning, we must start with that very ancient principle inherent in Anglo-Saxon law and embodied in the constitutions of every state in this nation, as well as in the constitution of the United States, that no man's property may be taken for public use without just compensation. That guarantee of the right of the individual to the enjoyment of his property applies not only to prevent the actual taking possession of it, but it also protects him against any substantial deprivation of such use as he cares to make of it. There is, however, a very important qualification of that broad principle. In the government is vested a power known as the police power under which the right of a man to use his property as he will may be restricted in a proper case without the necessity of compensation to him. It is often said that this power of the state or of any agency to which it may be delegated may be exercised where it is necessary to do so in order to promote public health, morals, safety or the general welfare. It is, however, a broad power not lending itself to easy or definite delineation. For instance, the Supreme Court of the United States has said that "the police power of a state embraces regulations designed to promote the public convenience of the general prosperity, as well as regulations designed to promote the public health, the public morals or the public safety." (Chicago D. & Q. Ry. Co. v. Drainage Comm'rs, 200 U.S. 561,

592.) One of the earliest decisions in this country upholding an ordinance in the nature of a zoning regulation was made by our court in 1920, and in sustaining a town plan then before it, the court said: "It betters the health and safety of the community; it betters the transportation facilities; and it adds to the appearance and wholesomeness

(See ZONING, Page 6)

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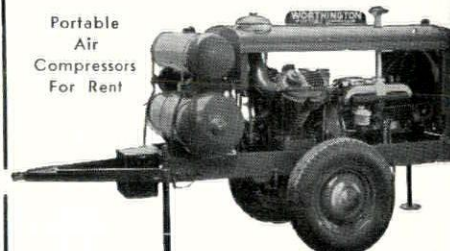
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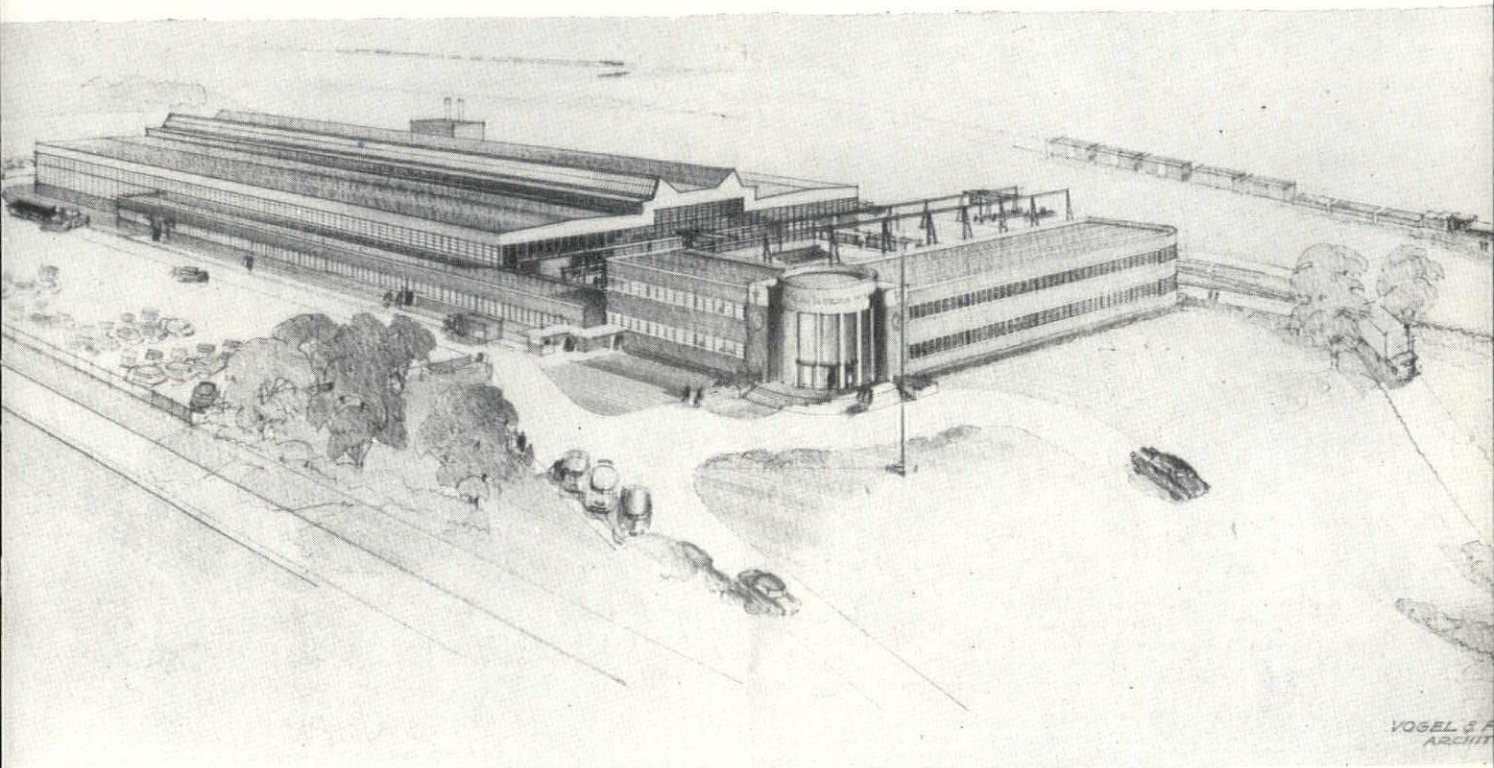
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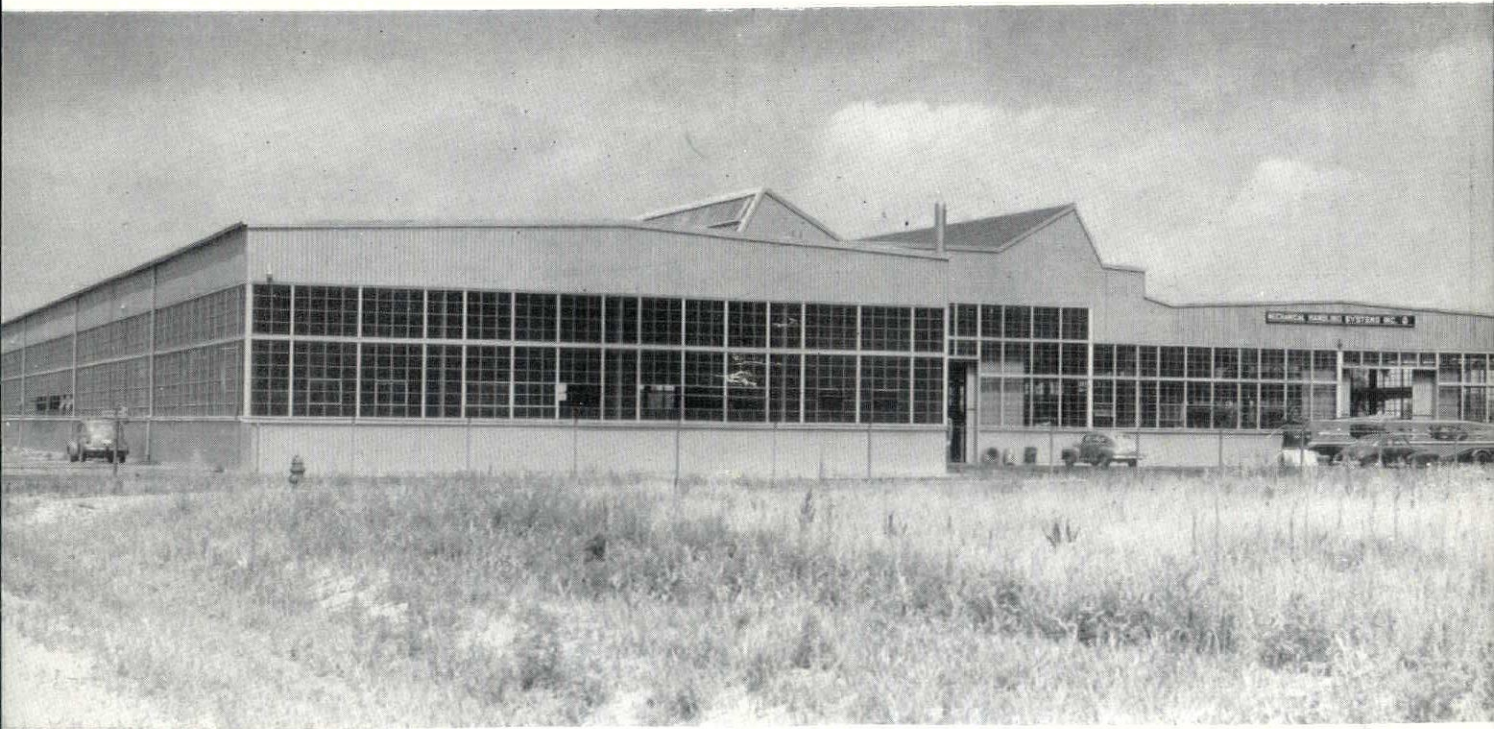
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ABOVE: Rendering of Proposed Final Factory & Office Building, Looking North.

BELOW: Exterior View of Completed North Unit.



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ABOVE: Rear Elevation Showing Metal Siding

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New Manufacturing Plant for Mechanical Handling Systems, Inc.

Nine Mile Road and Groesbeck Highway, Detroit

By Ralph B. Fortney, A.I.A.

The new manufacturing plant for Mechanical Handling Systems, Inc., located at Nine Mile Road and Groesbeck Highway, Detroit, Michigan, is the result of extensive study and experience by the architects and owners. Their present plant is located several miles from the new site.

Mechanical Handling Systems manufacture the large automobile haul-away trailers that are a familiar sight on our country's highways. They also design and manufacture various kinds of conveyor systems used in manufacturing plants throughout the country.

Dozens of sketch studies and plant layouts were made. In order not to disrupt production longer than necessary and because of high costs of construction and other factors, it finally was decided to construct the plant piecemeal and move one major department at a time. The first unit, 80' x 200', was built to house the machine shop. The second unit, approximately 160' x 280', was designed to house the trailer manufacturing together with a temporary drafting room and related offices. Future units will house the conveyor manufacturing, general offices, etc.

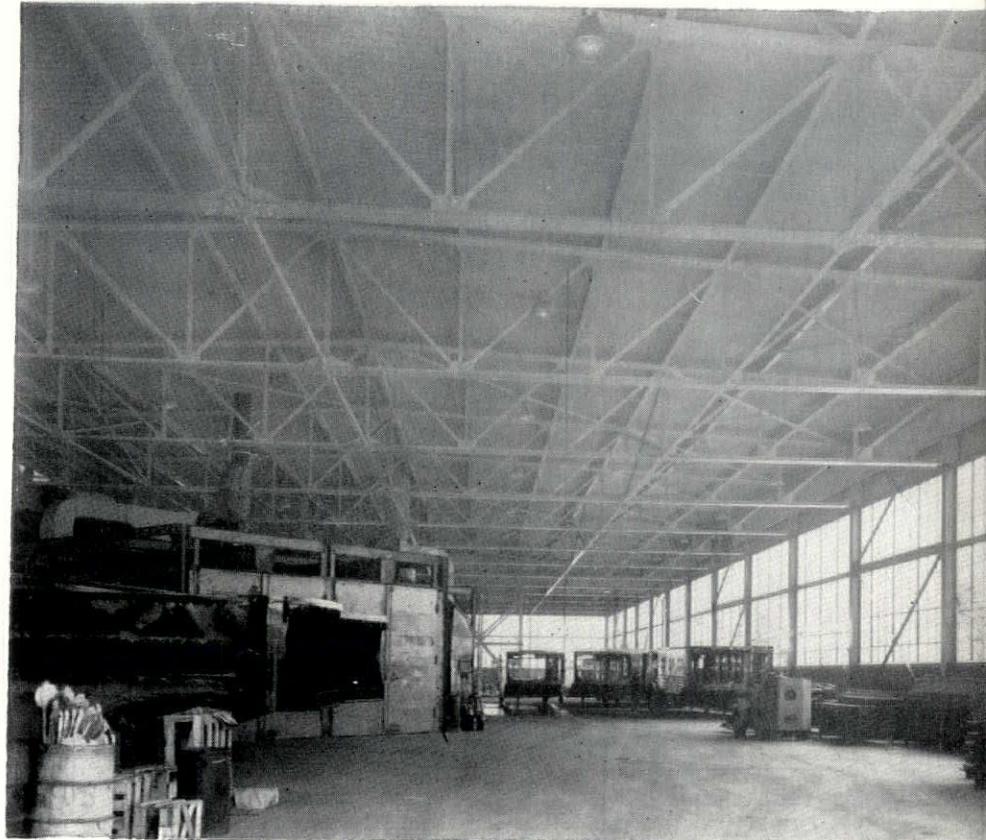
The main manufacturing building is 240' wide consisting of three 80' bays with steel truss spans of 80'. In order to keep down costs it was decided to use steel deck sidewall although at least a part of the final exterior of the building will be brick below the windows and gunite from window heads to roof.

The roof is steel deck on steel purlins. On this is laid insulation and roofing. Blue glass is used in all windows on west elevation and part of south elevation.

The center monitor bay is 26'-4" from floor to bottom of trusses and contains a 5-ton crane of 80' span. The side bays are 80' wide and are 20' from floor to underside of trusses.

The building is now being heated by floor-type oil fired unit heaters.

Since the Grand Trunk Railroad cuts across the southwest corner of the building site at Nine Mile Road, necessitating a proposed future grade separation, it was thought necessary in the perspective rendering shown to place the office building entrance and factory approach from the southwest corner of the property facing the intersection of Nine Mile Road and Blackstone Avenue. This may not be the final approved layout, but is only a tentative study of the entire project.



ABOVE: Interior View, Paint Department, Showing Paint Spray Room and Bake Oven

BELOW: Interior View of Trailer Frame Assembly Department in Center Monitor



VOGEL & FORTNEY, INC.

Architects

Detroit, Michigan

JOHN COBURN PHOTOS

Detroit, Michigan

ZONING, from Page 2

of the place, and as a consequence it reacts upon the morals and spiritual power of the people who live under such surroundings." (Windsor V. Whitney, 95 Conn. 357, 363.) Within that broad principle of the police power is included the fact that one of the principal purposes of zoning is to stabilize property values. That means that where a municipality has established a zoning system, each citizen of that municipality should be entitled to use and develop his property in reliance upon the fact that the use of other properties in the vicinity will continue to be held within the bounds of the zoning plan.

The basis of the exercise of the authority to zone finds its clear statement in the statute which is the charter of the power of all zoning authorities: "Such regulations shall be made in accordance with a comprehensive plan and shall be designed to lessen congestion in the streets; to secure safety from fire, panic and other dangers; to promote health and the general welfare; to provide adequate light and air; to prevent the overcrowding of land; to avoid undue concentration of population and to facilitate the adequate provision for transportation, water, sewage, schools, parks and other public requirements. Such regulations shall be made with reasonable consideration as to the character of the district and its peculiar suitability for particular uses, and with a view of conserving the value of buildings and encouraging the most appropriate use of the land throughout such municipality." (General Statutes, Sec. 424.) This is not only the charter of the powers exercised by zoning officials, not only a grant authority to them, but it is also a limitation upon their authority. It marks the beginning and the end of the powers vested in them.

However the police power may be described, you will see that it is based squarely upon the proposition that any interference with the use by man of his own property without compensation to him can only be justified upon the ground that the restriction serves the public good. That is the only ground upon which the zoning of a community can be sustained as lawful and constitutional. Nor is the principle restricted to the original zoning of a community as a whole. It applies no less to any change subsequently made in a zoning plan. The question always is, not will a particular individual receive a benefit therefrom, not will he receive more benefit than another individual or individuals will suffer loss, but does that change bear a rational relationship to the police power of the state; that is, is it conducive to the service of the general good of the community? For instance, our court had before it, at one time a change made in a zoning ordinance which provided that a single piece of property which had been ori-

ginally zoned for business and upon which a business had been established should thereafter be a part of an adjoining residence zone and, in holding the change unlawful, the court made some pertinent comments: "As the plaintiffs point out, zoning authorities are vested with power the exercise of which may very greatly diminish the market value of the property of individuals, without compensation being made to them. That is illustrated in the case before us by the fact that the change in zoning of the plaintiffs' premises would reduce their value from about \$35,000 to about \$10,000 even allowing for the continuance of the store as a nonconforming use. Particularly with respect to changes in zoning affecting specific property there is always present the danger that special interests may secure private benefit under the cloak of public welfare." (Strain v. Mims, 123 Conn. 275, 280.) This limitation upon the power to interfere with the use by an individual of the property he owns without making compensation therefor—that it can only be done in the exercise of the police power, that it can only be done where the proposed restriction bears a rational relationship to the public good of the community as a whole—is a limitation upon the power of zoning authorities which every one should always bear in mind.

Zoning may be defined as a general plan to control and direct the use and development of property in a municipality or a large part of it by dividing it into districts according to the present and potential use of the properties. (State ex rel. Spiros v. Payne, 131 Conn. 647, 652.) That definition carries with it certain implications. Zoning necessarily implies a comprehensive plan for determining the use of property in the community. No piece of property can properly be looked upon as standing by itself. "Spot zoning", that is a provision in a zoning plan or a modification in such a plan which affects only the use of a particular piece of property or a small group of adjoining properties and is not related to the general plan for the community as a whole, is necessarily improper. This is not to say that the zoning of a community as a whole may not reasonably require that a small area, even a single property, may be designated for a particular use, if by so doing the good of the community as a whole is served. The evil of "spot zoning" lies in the fact that a particular property or small area is regarded alone, and where that is done it is almost inevitable that the basis is not the service of the general good of the community but benefit or profit to the particular owner. It is because zoning necessarily involves a comprehensive plan for the community as a whole, and regards not only actual but potential uses that zoning is immediately related to, and is in fact a handmaiden of, city planning. I do not propose tonight to discuss city

planning at all, but its value to the community and to the state must be clear to all of you who have attended the discussions today.

At the beginning I remarked on the fact that every decision of zoning authorities is subject to review in the courts. It is, I think, a rather common misconception that zoning authorities have an almost unlimited discretion in granting or denying the applications that come before them. That is very, very far from the truth. In fact, it would be clearly contrary to constitutional principles and to the very basis of American democracy that any little group of men should be given power to make such decisions in zoning matters as in their unlimited discretion they saw fit to reach, because that would be to subject the property rights of the citizens of a community to an arbitrary power.

(To Be Continued)

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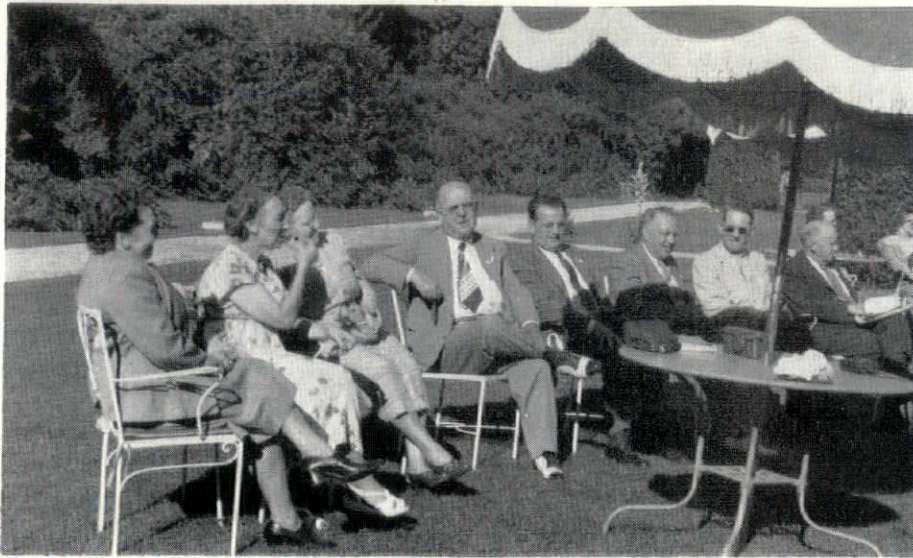
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Scene at Mackinac

Photo by Winn Brunner

PRODUCERS TO MEET

Producers Council of Michigan will hold its first fall meeting at the Wardell Sheraton, in Detroit, Monday, Sept. 13, it is announced by Wm. E. Ogden, Vice-President and Chairman of the Council's Program Committee.

The informational part of the program will be a showing of the sound motion picture "Vermiculite—The Wonder Material", and a brief talk by a representative of the Zonolite Company.

WOLFF ON CODE COMMITTEE

Joseph P. Wolff, Commissioner of Buildings and Safety Engineering, City of Detroit, is Chairman of the Board of Governors, Building Officials Foundation, which is making a clinical analysis of building code problems and administration. A report will be made at the 33rd Annual Meeting of the Building Officials Conference of America, scheduled at Hotel New Yorker in New York City, Sept. 13-16.

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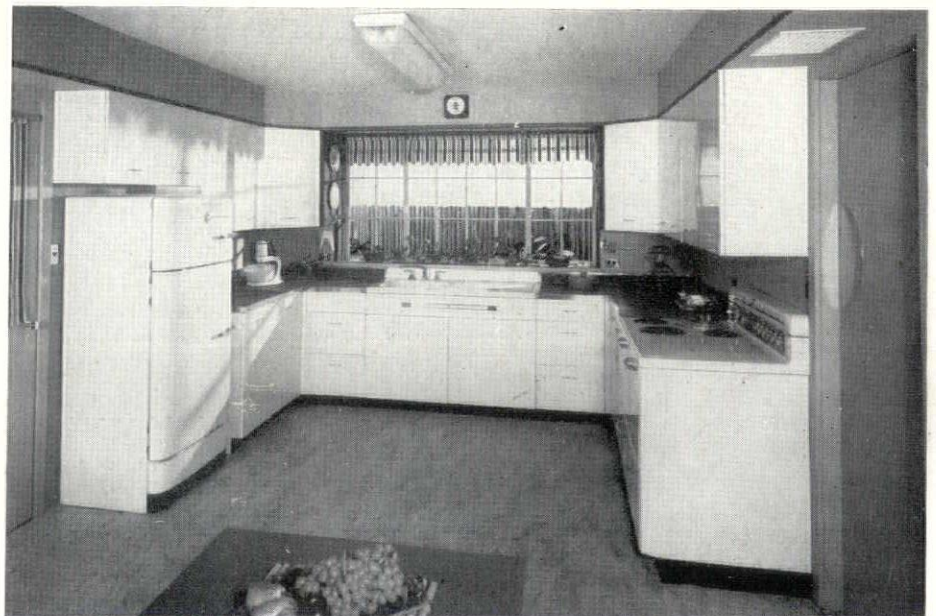
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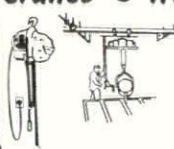
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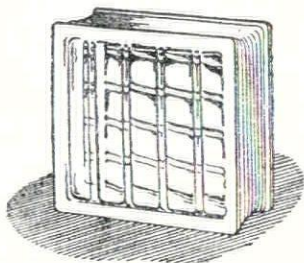
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Builders & Traders

Edited by

E. J. BRUNNER

Secretary-Manager

**BUILDERS' and TRADERS'
EXCHANGE of DETROIT****COUSE APPOINTED**

Walter L. Couse, Detroit Michigan, general contractor, has been appointed by Senator Homer E. Capehart to the Advisory Council of the Senate Interstate Commerce Subcommittee on Trade Policies.

The subcommittee, of which Senator Capehart is chairman, is investigating the effect on the national economy of Supreme Court and Federal Trade Commissions decisions challenging the legality of basing point and other delivered price systems where the seller absorbs freight costs to meet the lower prices of competitors closer to the customer.

General contractors are customers for a large number of construction materials that have ordinarily been sold on a delivered price basis. Mr. Couse will bring to the council the problems of the contract construction industry relating to pricing policies.

Mr. Couse, president of Walter L. Couse & Company, Detroit, is a member of the Executive Committee of the Associated General Contractors of America and chairman of the association's Market Development Committee.

He was born in Cleveland, Ohio, in 1901, graduated as a civil engineer from the University of Michigan in 1924 and obtained his master's degree in civil engineering from the same school a year later. Since then he has been active as an engineer and a contractor.

His firm has built a large number of industrial plants for Detroit automobile factories, including a \$1,000,000 water treatment plant at the Ford Willow Run Bomber Plant. In cooperation with the American Bridge Company Mr. Couse's company built the Blue Water Bridge, from Port Huron, Michigan, to Sarnia, Ontario, the Memorial Bridge across the Mississippi between Davenport, Iowa, and Rock Island, Ill., and a number of other important bridge projects. In addition to heavy construction work, Mr. Couse's firm has had considerable experience in the construction of hospitals, churches, housing projects and other building construction.

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